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ABSTRACT

This handbook, concerning the Ewe language and culture of Togo, presents classroom activities that require the learner to exchange messages in a way that is appropriate to the cultural context. These activities are presented in 30 lessons containing both basic and supplementary material that deal with situations and topics which will be useful to the Peace Corps Volunteer. Some of the exercises require memorization and others require the student to experiment with the language and learn through discovery. (AMH)

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ED203708

EWE
(for Togo)

◆

Communication and Culture Handbook

by Paul R. Kozelka

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PEACE CORPS
LANGUAGE HANDBOOK SERIES

Developed by The Experiment in International Living
Brattleboro, Vermont
for ACTION/Peace Corps

FL 012 396

PEACE CORPS

LANGUAGE HANDBOOK SERIES

This series includes language materials in Belizean Creole, Ewe, Kabiye, Kiribati, Mauritanian Arabic, Setswana, siSwati, Solomon Islands Pijin, Soninke, Tanzanian Swahili, and Tem.

These materials were developed by The Experiment in International Living.

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1980

EWE

COMMUNICATION AND CULTURE HANDBOOK

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ACKNOWLEDGMENTS

It seems like such a short distance in time, from July 1973 when I learned my first words of Mina during Peace Corps Training in Togo, to the present where I am rejoicing in my ability to help other volunteers to have as rich an experience as I did. I recognize that innumerable people have contributed to my modest knowledge of the Ewe language and culture and I am indebted to them all. I could never name, much less thank everyone who has provided me with a definition here, a word of encouragement there, over the last seven years.

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I am grateful to the Peace Corps for having made funds available for these materials, to Peace Corps Togo for having taken the initiative to request them and the Experiment in International Living for providing such a sound framework within which to administer them. I am indebted to Will Leben at Stanford University for recommending me for this job and for granting me leave to devote my full attentions to the work. Past directors of Peace Corps Togo, Bob Iglehart and Karl Beck, were appreciative of my commitment to serve and to learn as long as I did and were instrumental in insuring I could do so. The present director, Jody Olsen, and the ever patient, ever-enduring staff followed a healthy receptiveness to the project with crucial logistical support, and to them I owe many thanks.

I feel a word of recognition should be said for all the PCV's I worked with and continue to work with, who freely shared their skills and experiences, thus enabling me to be even vaguely conversant with more than just the life of an English teacher.

To Pastor Kofi Adzomada, head of the Euegbe Akademi, a special word of thanks for guiding me to much needed resources, both books and people.

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Lisa Cook, who set every one of these pages up in super-human time, deserves special commendation for her ability to forge through my scratches and scribbles.

The people I have worked most closely with, Ray Clark, Susan McBean, Andy Burrows, and Pat Moran, will always have a special place in my heart. Ray's imaginative teaching techniques and his wise, insightful direction gave me sound goals to shoot for. Andy's imagination and technical craft (not to mention his patience with IBM) have produced books that both Peace Corps Togo and all of us on the project can be duly proud of. Pat's illustrations have brought much life to these texts, adding not only beauty and depth, but also an indispensable sense of humor. Susan "McB" has provided me with as much TLC as almost anyone I've known (excepting, perhaps, my mother.) Her impressive management of both economic and logistical matters has eased the course of my travels in numerous ineffable ways.

I would be remiss not to mention that, in spite of our final record with the Birdwatchers' team, as we were known, for me the past six months have been truly a winning season.

If I have overlooked anyone whose contribution in any way helped to make these materials a success, may they forgive me and rest assured that the final product is worthy of all our efforts.

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To The Learner

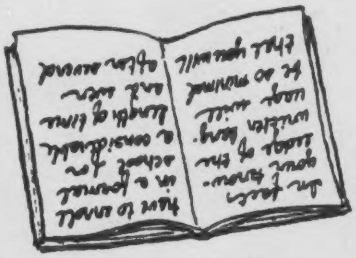
An Introduction to Language Learning

Congratulations to all of you who read this. First, congratulations for your acceptance into Peace Corps and second, congratulations for just performing a very complex act -- reading a language. Of course, the language is English and that hardly seems like such a major accomplishment; after all, practically everybody you know can do it. For most of us, using English is like breathing, an involuntary activity, or if we consider it a skill, a skill that has become so natural to us that we have taken for granted the fact that it represents the major intellectual achievement of our lifetimes.

Congratulations!

The point, of course, is not that the learning of English is in itself an especially significant accomplishment, but that the learning of a language in either or both its spoken and written forms is the great accomplishment. By being born as human beings we may be programmed to learn language just as we are programmed to walk on only two legs but despite our human inheritance, learning a language still requires time and energy. We don't just happen to learn a language; we do have to work at it, and other people -- chiefly our parents, siblings and play mates -- have to be willing to help.

Although you may no longer have memories of your early struggles to learn English, you can still appreciate the complexity of the accomplishment by considering this: Assume for the moment that you are about to start a language training program that will occupy you 12-14 hours a day, 7 days a week for the next 3 to 5 years, without a break. At the end of your training program you will still not be able to understand radio programs or easily follow a conversation between two adults and practically all books will still seem to be filled with undecipherable squiggles. In fact, your knowledge of the written language will be so minimal that you will now have to enroll in a formal school for a considerable length of time and even after several years of formal schooling you will still be developing your language skills by learning new words, polishing your writing style and trying to read better. That is the sort of language program you enrolled in when you began to learn your native language, English.



...undecipherable squiggles...

All this is not intended to frighten you about the language learning task that lies ahead because learning a second language is going to be easier. Most of you have already encountered a second language and unless that encounter came early in your life while you were still very actively learning your first language, the second encounter was an encounter of a different kind. Some of you may have learned French or Spanish and learned it reasonably well in high school, while others have not had very successful experiences the second time around. Now, as an adult you are being asked to learn a new, second language. Learning a second language is no small task, but neither is it a matter of starting from scratch, as you did when you learned English. So before you take your first steps in your new language, we ask you to take the time to do two things: try to understand the nature of the task ahead of you and try to assess the personal strengths and weaknesses that you bring with you as you start your assignment.

What do you have to do to learn a new language? As you might expect, the answers to this question are as numerous and varied as people are and no two learners' strategies will be exactly the same. This is so important to remember, let's say it again in a different way: we can make many generalizations about the way people learn language, but you are unique and you can only learn in the way that suits you best, not in the way an idealized, generalized member of your species learns.

...switching channels...

We have already said that learning a second language is going to be easier. It is going to be faster, too, because you already know a language and you will not have to re-invent one. To be sure, the language you are going to learn is very different from English and you may wonder just how much help your English is going to be. It would be easier, for example, if there were more cognates such as between English and the Germanic or Romance languages, but you already know a lot about languages and English in particular, and you can use that knowledge. You already know, for example, that languages have a two-part structure (subject and predicate) and you already know a great deal about what you can and cannot communicate with languages. You know how to do things such as re-phrase a statement for a young child, use a new word in a sentence, ask for meanings, use gestures to re-inforce language, and employ circumlocutions. In short, you have been involved in communication all your life and you are not changing to a new medium, you are just switching channels.

You still may not be convinced that learning a new language is easy; obviously it does require an effort and no one needs to tell you that some people have to make more of an effort than others. We have tried to encourage you to realize that your learning style will not be the same as your fellow students. If each of us were to draw a language profile of ourselves we would find that our profiles, just like our personalities are different; strong and sharp in some areas, weak and ill-defined in others. The point, however, is not how strong or weak you may be -- or how fast or slow you may be at learning languages -- but rather that you should examine your own profile, find out where you are strong and weak and use that information to capitalize on your strengths and try to accept and even improve on your weaknesses. To help you begin your self-assessment as a language learner, we suggest you give some thought to the following aspects of language learning.

... taste it if you can...

Memorizing. Are you good at memorizing? Obviously, learning a new language requires much more than memorizing a dictionary of that language, but having a good memory will help. The chief way in which it helps of course is in learning new words and phrases so that the right ones come quickly and easily to mind when you need them. When you store something in your mind for later use, put a "tag" on it; relate it to something that is already stored and accessible. When you first encounter a new word, explore it: hear it, say it, see it, feel it, even taste it if you can. Re-cycle your collection. In language learning, using a new expression once is usually not enough. And don't be discouraged if you forget things. Your mind can only handle so much at once and sometimes unused stuff gets thrown out to make room for new things, but even the forgotten words have probably left a trace so that the second time you learn them they may stay longer.

Being receptive. The new language may have some "funny" sounds. Its grammar may be organized differently from English. It may have words that do not translate easily into English and some English words and concepts may not have direct equivalents with the new language. Try to remember that English is only a language and your new language is a language in its own right.

...go out on a limb...

Taking risks. At first, nearly everything you say will be a mistake and adults do not like to make mistakes, especially in front of other adults. But learning a new language is as much a process of learning what not to say as it is learning what to say. You will have to develop some willingness to go out on a limb and try things and not be upset if the limb breaks.

Being relaxed. Trying too hard, and wanting too much to succeed -- "pressing," as athletes say -- can be a serious problem for a language learner. Sometimes the antidote is a good stiff drink, but there are others. What's yours?

Using the language. Another way of saying this is: practice makes perfect. The more you do something the better you get at it and this is especially true of learning a new skill such as a language. Obviously, one way in which you can get a lot of practice is by taking a full and active part in the classroom. But there are other people in the classroom too, and everybody can't speak at once. However, you can talk to yourself, both in the classroom and out. Subvocalization can be a very useful learning technique.

Being a good listener. Talking is only one communication skill and it's hard to listen when you're talking. But you can mouth somebody else's words and learn from their mistakes and successes as you listen.

Analyzing the new language. Being open and receptive to the new language will get you to first base, but you'll stand a better chance of getting to second (and eventually scoring) if you understand the rules of the game. Linguists make their money by analyzing chunks of language to discover the rules. You don't have to become a professional linguist to learn a language, but it's not a bad idea to become at least an amateur.

...can you become a parrot ?

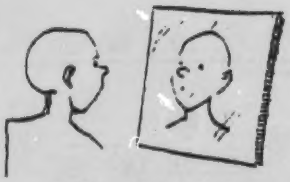
Mimicking. Parrots don't really speak languages, but since they don't have any preconceptions of how a language should sound, they do a reasonably good job of producing human sounds with limited equipment. You can already produce some human sounds but your repertoire is limited to the sounds that exist in English. Can you forget your English and become a parrot?

Empathizing. Being a good parrot may help you acquire the sounds of the new language, but languages are much more than just new sounds. Languages are also a way of ordering and organizing reality, and the reality of a speaker of your new language may be somewhat different from the reality of an American. A new language brings with it a culture with its different life-styles and social roles. You may not like all that you find in the new culture, but that is all right. Probably some of the speakers of your new language don't like everything about their own culture, just as you probably don't admire every single aspect of American culture. Part of the thrill of learning a new language is experiencing life from a different perspective. You don't have to sell your soul to the new culture, but a willingness to become bicultural will speed up your efforts to become bilingual.

... viewing life from another perspective..

Being methodical (or developing a method to your madness.) Lots of things are going on when you start a new language. All the new sounds, words, and grammar rules, come at you simultaneously and can be overwhelming. There are text books, reference grammars, dictionaries, phrase books, work books and tapes containing things you ought to know. In the classroom there are memorization activities, drills, role-plays, free expression and a lot of people listening and watching what you do. Obviously you can't cope with everything simultaneously, and although this language course attempts to present the language in an orderly fashion and although part of your teacher's job is to minimize the confusion, you have to get yourself together too. Although much of your in-class time will be organized by the teacher and the material, you are the person who has the responsibility for organizing your out of class time.

Understanding and accepting your limitations. So far we have pointed out several things to consider as you and your new language confront each other. Learning a new language also involves a certain amount of self-confrontation. You are going to experience successes and failures, excitement and fatigue and countless other emotions. You may have to question your self-image as you compare your progress with your peers and you may seem to come off unfavorably so let us say again that you can only capitalize on your strengths, understand and try to improve your weaknesses and be willing to accept results that may not measure up to your aspirations.



...self-confrontation...

Cooperating and supporting. Much of your schooling up to this point may have been in an atmosphere that was competitive. But in your struggle to learn a new language along with your peers, all those learning skills that helped you pass exams or write acceptable term papers won't be especially helpful in your new learning situation. You are all in the same boat together, and although some people may row faster or harder than you can, you'll go farther and longer as a team. Learning to help and be helped will create an atmosphere in the classroom that will make learning an enjoyable and unforgettable communal experience. And remember too that using a language is a social activity. It takes one to speak and another to listen, whether you're learning the language or using it in fluent conversation.

...all in the same boat...

Now that we have asked you to think about language learning and yourself as a language learner, here's another suggestion that will be well worth the time you put into it. Periodically, issue yourself a "report card" using the topics we have discussed (we have provided a form on the next page). Beside each topic write a few remarks about how you think you're doing. It would also be useful to show your report to a friend or a teacher for their reactions. Do reports at least at the end of the first, third and fifth week of training.

Language Learning Self-Evaluation

Name _______________ Date __________________ Week# _______________

Memorizing:

Being receptive:

Taking risks:

Being relaxed:

Using the language:

Being a good listener:

Analyzing the language:

Mimicking:

Empathizing:

Being methodical:

Understanding and accepting limitations:

Cooperating and supporting:

15

The Purpose and Design of the Peace Corps Language Handbooks Series

When you use a language you are using a linguistic medium to convey a message. When you learn a new language you are learning to convey new messages on a different channel. Language learning, then, requires you to learn in two dimensions: the medium and the message. At times, your attention may be focused on the medium -- for example, when you try to put the verb in its past tense form, and at times you may be groping for the words that will convey your message. Another way of looking at it is to say that in learning and using a language you are constantly asking yourself "What do I say?" and "How do I say it?"

This material purposefully separates these two dimensions of language learning to allow you to concentrate your attention either on the message or the medium.

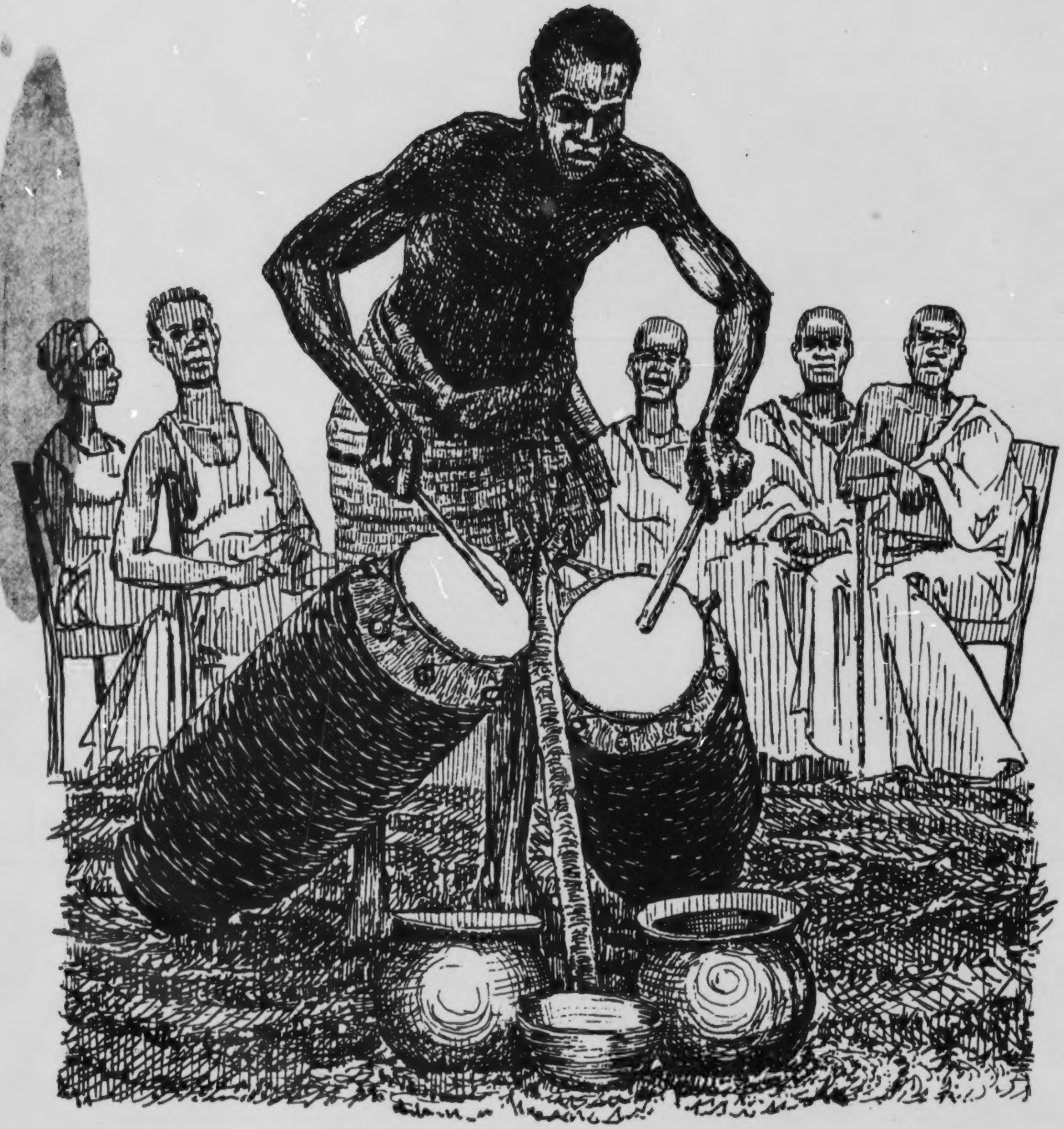
The Communication and Culture Handbook focuses on what to say. It presents a number of situations in which you will need certain phrases and words in order to do something. It fulfills a function not unlike that of a traveller's phrase book. Obviously, you will also have to deal with linguistic matters while you are trying to accomplish something. For example, you may have learned the appropriate expression for asking a person for the time, but you may find it expedient to learn other related linguistic features such as how to use the negative to say "I don't have the time" or how to use other pronouns so you can ask if "he or she has the time." But the over-riding purpose of Communication and Culture is to establish classroom acitivities that require you to exchange messages (communicate) in a way that is appropriate to the context (culture).

The purpose of The Grammar Handbook is to help you focus your attention on matters such as how to form the past tense or make nouns and adjectives agree or put a string of words together in the proper order. The Grammar Handbook is a kind of grammar book that through explanation, example and practice activities will help you assimilate the linguistic system that holds together the words and phrases of your new language.

Used together, The Communication and Culture Handbook and The Grammar Handbook are two complementary approaches to a basic mastery of the language. You may find that you are more comfortable and successful with one set than with the other, but once again, let us remind you that everyone learns differently. This language course, by taking these two approaches allows you to capitalize on your strengths. It should be pointed out, however, that it would not be wise to neglect either book. If you studied only with Communication and Culture you might eventually become quite fluent (and colloquial) but ungrammatical -- like the Latin American baseball player who learned his English in the Cleveland Indians' dugout. If you learned only from The Grammar Handbook you might become very knowledgeable about the grammar of the language and even able to read literature but unable to ask a policeman for directions to the nearest bus stop.

The two books together will allow you to get a good basis in the language, but there will continue to be special cultural and work situations where your general knowledge is insufficient. You will not be able to meet all the requirements of living and working in your new culture in the short space of two years. Even now, there are situations in English where you are probably inadequate. For example, could you comprehend a lecture on nuclear physics? or two surfers in California discussing the surfing conditions? a Wall Street report? a tobacco auction? The Special Skills Handbook introduces you to some of the special situations where, in the role of a Peace Corps Volunteer, you might be expected to function. The Special Skills Handbook is a kind of almanac of miscellaneous information about the culture and the special work and living requirements of Peace Corps Volunteers. We have tried to anticipate your needs, but our attempt will never be sufficiently comprehensive. You will probably find that you will need to construct some of your own word lists. You may become interested in investigating the jargon of a special field, such as fishing or you may find it necessary to learn the dialect variations of your village or province. We invite you to share your findings with us in the event that it becomes necessary to revise or expand these handbooks. For that matter, any kind of feedback would be most welcome. Send it to:

Peace Corps Language Handbook Project
Foreign Language Office
The Experiment in International Living
Brattleboro, Vermont 05301



EWE

COMMUNICATION AND CULTURE HANDBOOK

UNIT ONE
NEW FRIENDS
"Amedro si afɔ le"

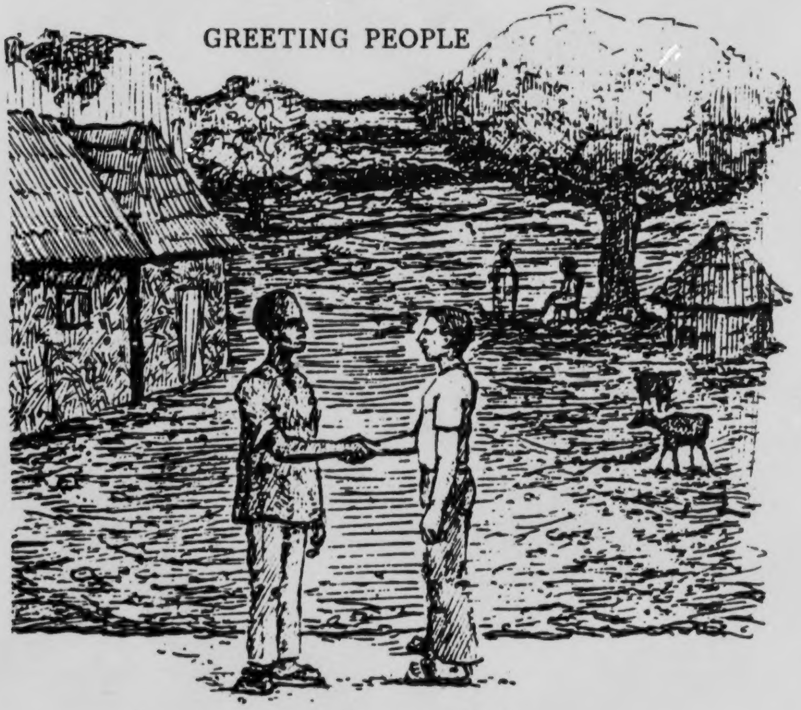
The lessons in this book are designed to help you learn to communicate in a variety of social and cultural situtations in Togo. New vocabulary and language structures are usually introduced in the context of a conversation or narrative. Occasionally, however, to vary the lessons, non-conversational material has been used.

The lessons in this first unit are designed to prepare you to communicate in situations you are likely to find yourself in when you first arrive in Togo. It is recommended that you do as much of this unit as possible covering the lessons in the order they appear in. If you finish the lessons in this unit you will know how to:

Greet people and respond to their greetings.	Lesson 1
Introduce yourself, telling your name, nationality and job.	Lesson 2
Carry on a brief conversation, getting to know someone better.	Lesson 3
Talk about what you're doing in Togo.	Lesson 4
Participate in the social life at drinking places.	Lesson 5
Tell and ask about new things you have seen.	Lesson 6

GBEDODOWO

GREETING PEOPLE



Lesson One * Nusɔsrɔ̃ Gbãtɔ

OBJECTIVES

Basic Material:

To be able to greet people and respond to their greetings.

Supplementary Material:

To be able to recognize and use a number of different styles of greetings appropriately.

BASIC MATERIAL (Dialogue)*:

A: Good morning.

B: Good morning, how's the family? (household)

A: They're well. (They're there.)

B: And the children?

A: They're well.

B: Saw you yesterday.

A: Yesterday it was.

OBSERVATIONS ABOUT CULTURE

1. Greetings in Africa are more important than in America. In Togo, if you meet someone you know, you are expected to stop, say hello, and ask your companion a little about him or herself. Ask your teacher what kinds of questions are appropriate.
2. The patterns and content of greetings will vary, depending largely upon whether they are formal or informal, upon the time of day, and especially on whether you last saw the person today, yesterday, the day before yesterday, or a long time ago. Make sure that you practice the most common variations.
3. In towns and cities, people may use the anglicized forms for Good morning, Good afternoon, and Good evening, and may not even recognize the more traditional forms. Note in which situations it is necessary to use one or the other.
4. Make careful note of the importance of handshaking in greetings.

---

*For a complete description of the Dialogue technique see the Teacher's Handbook, page 17.

GƆMEDZEDZE - NYAFƆKPEWÓ:

A: Ndi.

B: Ndi, aƒemetɔwo?

A: Woli.

B: Đeviawo?

A: Wófɔ̃.

B: Etsɔ ƒe dɔ́.

A: Dɔ́ tsɔ̀.

KPEKPEĐEŋU - NYAWO (Additional Words):

Ndɔ ______________________________

Woalẽ ______________________________

Fiẽ ______________________________

Nyitsɔ ______________________________

Egbè ______________________________

Esrɔ̃wo ______________________________

____

____

____

____

ACTIVITIES:

1. Memorize the dialogue (see Teacher's Handbook, p. 17).
2. Pairs of students should act out the initial dialogue with each other and then present it to the rest of the class.
3. Use the additional words to vary the dialogue. Practice and dramatize the variations.
4. Add a few more words and phrases to the dialogue. For example:

   Did you get up well? (Did you start your day well?)
   Yes, I did.

   Are you well?
   Yes, I am.

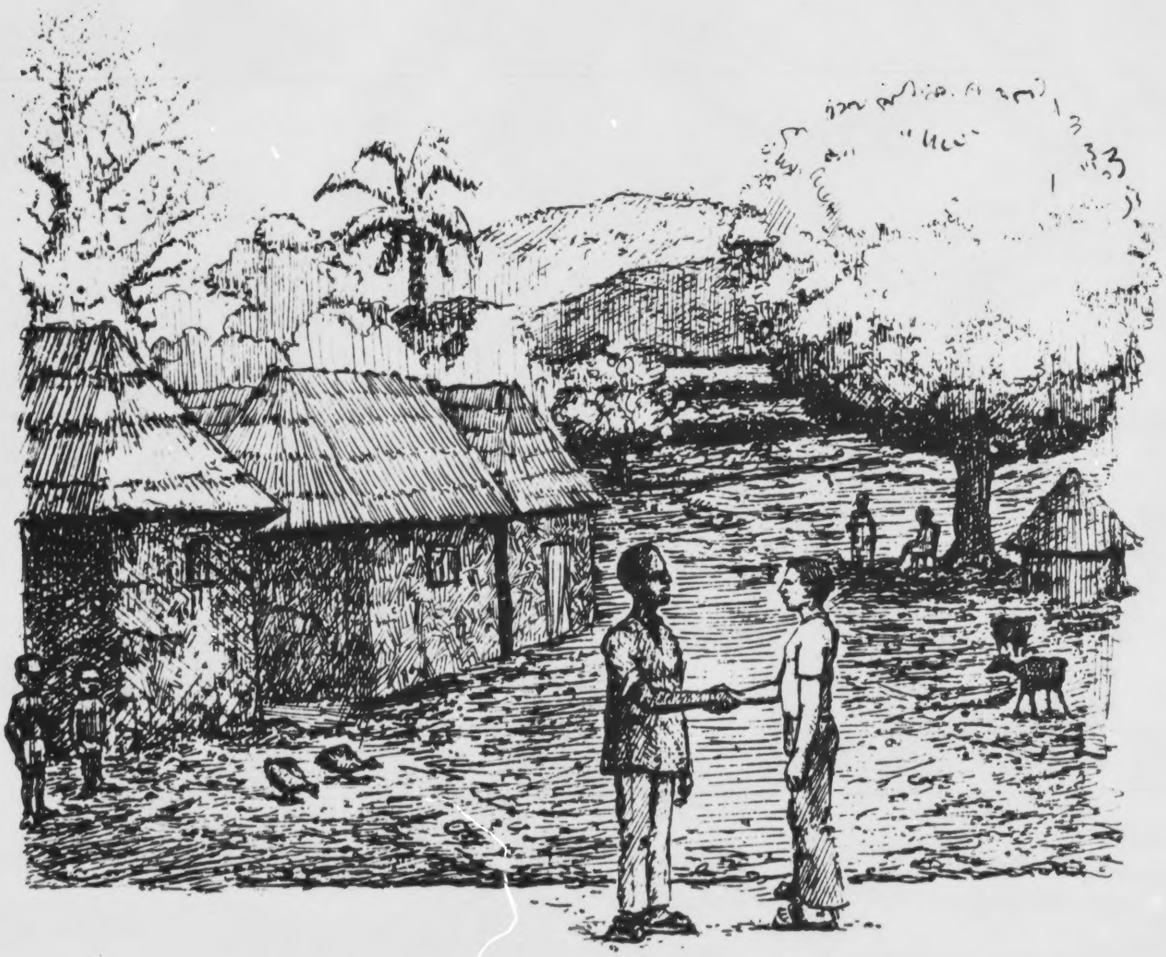
5. Find out how the greeting patterns may differ from one dialect/ region to another. Practice other patterns.

NOTE ON PRONUNCIATION

This is an area that deserves a special effort during the first few weeks. Bad pronunciation habits developed early in the course are hard to break later on. It is especially important to work on your tone patterns, which are essential to Ewe. (See Grammar Handbook, Lesson One.) The following activity is particularly useful because it lets you, the student, choose the words to practice.

HUMAN COMPUTER:

In this activity, your teacher serves as a machine, a 'computer'. First write a conversation on the board so everyone can see it. Then, whenever someone is ready, he or she says a word or phrase from the conversation aloud. The computer then echoes, correcting any pronunciation errors. THE COMPUTER WILL NOT SAY WHAT THE ERRORS ARE. You must listen and evaluate your own pronunciation. If it is incorrect, then say the word again and compare your pronunciation with the computer's echo again. Continue until you are satisfied with your pronunciation.



SUPPLEMENTARY MATERIAL (Dialogue):

1. A: Good-day, madam.
B: Good-day. How are you?
A: Fine thanks, and you?
B: Fine, and your household?
A: They're well.
B: Saw you the day before yesterday.
A: That's right. (The day before yesterday. It was.)

2. A: Sir, I greet you.
B: I accept your greeting.
A: (Good) evening.
B: Good evening, ______?
A: __________.
B: __________?
A: They're fine. And yours?
B: __________. __________.
A: __________.

QUESTIONS:

1. Which of these do you think is the more "modern" style of greeting, and which the "traditional" or "formal"?

2. Is there an Ewe equivalent to the American "Hi. How are you? See you later?" form of greeting?

KPEKPEƉEŊU ƑE NYAFƆKPEWO:

1. A: Gude, dada.

B: Gude, efɔ̃a?

A: Ɛ, mefɔ̃. Wòhã, efɔ̃a?

B: Ɛ, aƒemetɔwo ɖe?

A: Wofɔ̃.

B: Nyitsɔ ƒe dɔ.

A: Dɔ nyitsɔ.

2. A: Amegã, medo gbe.

B: Mexɔ gbe.

A: Fiẽ.

B: Fiẽ, aƒemetɔwo?

A: Woli.

B: Ɖeviwo?

A: Wodɔ. Ɖeviwo dɔ a?

B: Wodɔ. Nyitsɔ ƒe dɔ.

A: Dɔ nyitsɔ.

ACTIVITIES:

1. Memorize the dialogues, making sure you can play each part equally well.
2. Role-play people in the community of various ages and standings, and determine which style of greeting is appropriate with each person. The teacher should assume the roles of the various Ewe speakers to begin with. (See Teacher's Handbook, page 37).
3. Draw the sun in different positions on the blackboard to indicate sunrise, noon, etc. Take turns standing in front of each one and practicing the appropriate greetings. Refer to Special Lesson I (page 14) for more vocabulary.

DZESINUWO

EVALUATION ACTIVITIES:

1. If you are in an Ewe-speaking area, go out into the town or village (or go to the market) and greet people. If you are not in an Ewe-speaking region, listen and see if you can't identify some Ewe/Mina* speakers in the community by their greetings.

2. Make a point of greeting all the other teachers in your training program who speak Ewe, and listen carefully to their greetings. In the space below or on the preceding page list their names and note which greeting pattern/style each used.

3. Review the objectives on Page 1 and write a short statement below on how well you have met the objectives. Don't worry if you do only the Basic Material. You can come back to the Supplementary Material later.

---

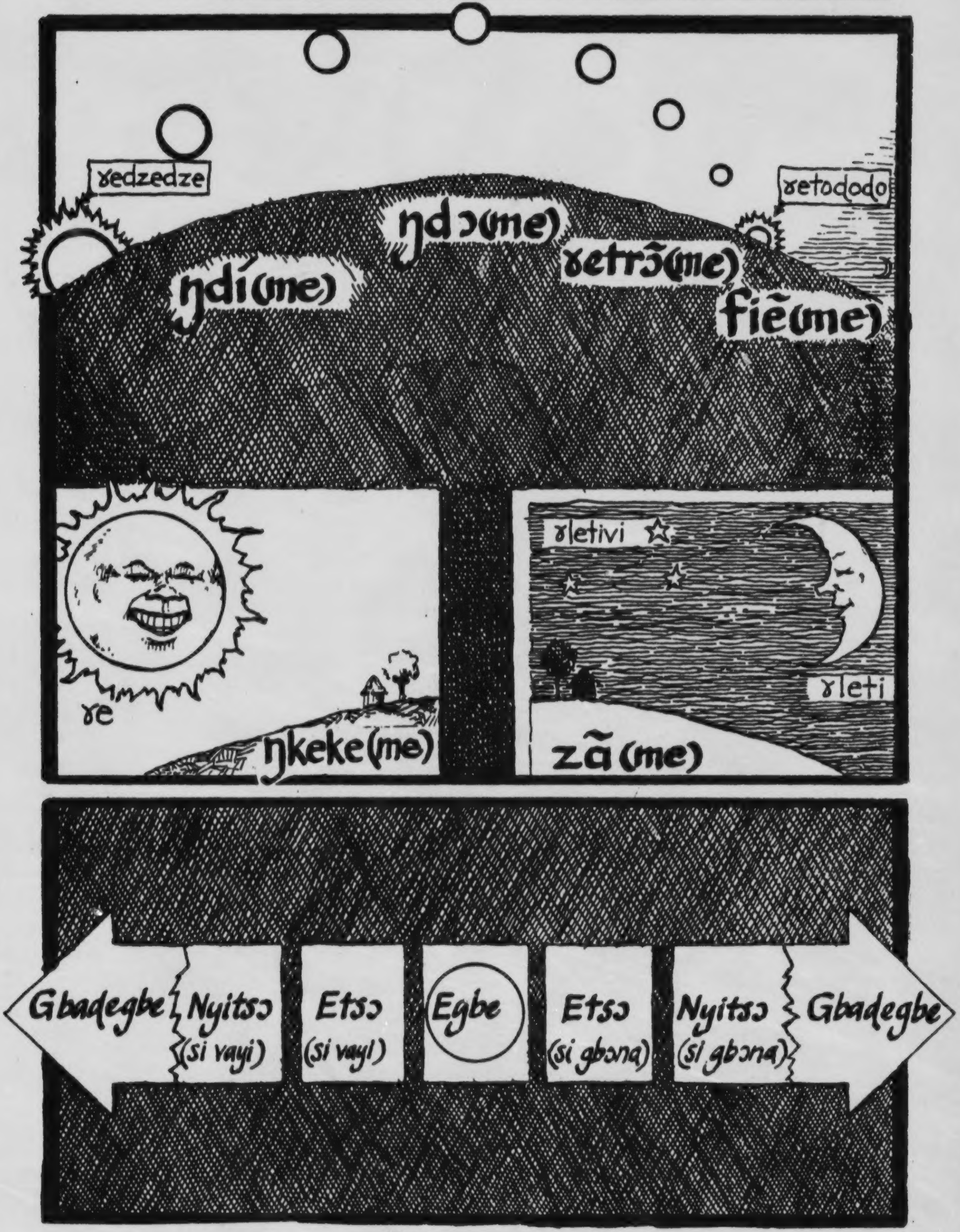
*See Grammar Handbook, Appendix.

SPECIAL LESSON I

This is the first of several special lessons. They are designed for vocabulary expansion and cultural explanation. Usually they will simply present the information and you can use it in any way you wish.

The chart on the next page presents the times of day and the way in which Ewe speakers make reference to days (as we would say, today or tomorrow).

Each special lesson is designed to be self-explanatory, but they may raise some interesting cultural questions. Take your questions and the special lessons to your teacher or another Ewe speaker and try to ask questions in Ewe.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ŋdi(me)
ɣetrɔ̃(me)
fiẽ(me)
ɣe
ŋkeke(me)
ɣletivi
ɣleti
zã(me)
Gbaɖegbe
Nyitsɔ (si vayi)
Etsɔ (si vayi)
Egbe
Etsɔ (si gbɔna)
Nyitsɔ (si gbɔna)
Gbaɖegbe

AMEƉEƉEFIA

INTRODUCTIONS

Lesson Two * Nusɔsrɔ̃ Evelia

OBJECTIVES

Basic Material:

To be able to give your name, ask your companion's name, and tell a little about yourself.

Supplementary Material:

To be able to introduce and say something about a third person.

BASIC MATERIAL (Cummings Device)*:

A: Stranger, what's your name? (What/how do they call you?)

B: I'm called ________.

A: Where do you come from?

B: I come from ________.

A: What kind of work do you do?

B: I'm a ________.

A: Fine! Welcome.

B: (Thanks.)

NOTES ON LANGUAGE & CUSTOMS

1. The name "yevu" has many different meanings, none of them necessarily derogatory. Ask your teacher to explain some of them. Is there another word for "stranger"?
2. Establishing good rapport with someone in Africa almost always involves addressing them by the proper "title". Find out which titles are appropriate for differences in age, nobility, job or trade, etc.
3. Choose an African name for yourself (cf. Special Lesson II p. 25). Introduce yourself using your African name and see what happens.

---

*For an explanation of how to use the Cummings Device technique, see the Teacher's Handbook, page 21.

GƆMEƉZEƉZE - NYAFƆKPEWO:

A: Yevu, aleke woyɔna wó?
1.

B: Woyɔnam be ______.
2.

A: Dukame netsô?

B: Metso ________.
3.

A: Dɔka newona?

B: _________ menye.
4.

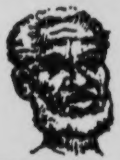
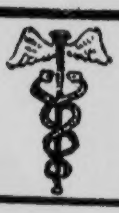
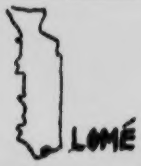
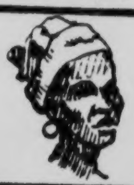
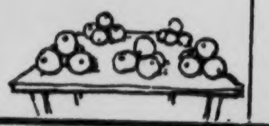
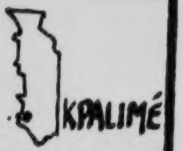
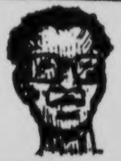
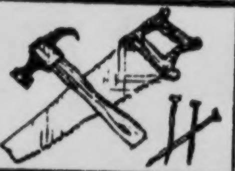
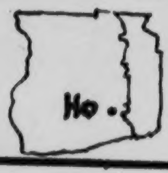
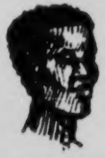
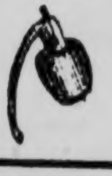
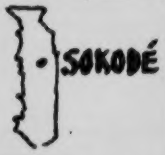
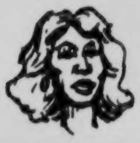
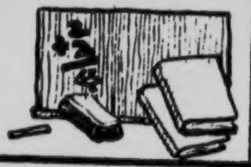
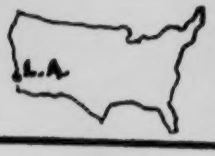
A: Enyo ŋutɔ! Woezɔ kaka.

B: Yòó.

1.	2.	3.	4.
Amegã	Tom	Amerika	Xɔtula
Tɔgbui	Etienne	Togo	Nufiala
Dada	Antoinette	New York	Agbledela
Ɖekadze	Kofivi	Kpalimé	Agblegã
______	Abra	Nɔtsẽ	Dɔyɔla
______	________	_______	Nutala
______	________	_______	_______

ACTIVITIES:

1. Choose one word for each fill-in and begin to use the dialogue with these words.
2. With your classmates and teacher, practice a number of different variations, making sure you can handle both parts A and B equally well.
3. Practice asking and answering questions about the people in the chart on the next page. Fill out the blank spaces with persons of your own creation and present them to your classmates.
4. Try out your new skills with people outside of your classroom. Are they interested in you and in telling about themselves? Do they tend to follow this type of dialogue pattern?

	Kɔsi		
			
	Kɔku		
			
	Daisy		
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SUPPLEMENTARY MATERIAL (Dialogue):

A:	"Papa", I('ll) introduce my friend.
B:	Fine. Her name?
A:	Her name is Marie.
B:	What kind of work does she do?
A:	She's a Health Educator. (Educatrice sanitaire.)
B:	Where does she come from?
A:	She, too, comes from America.
B:	I'm very pleased. Ms. Marie, welcome.

NOTES

1. Note that there are at least two ways of asking someone's name in Ewe. Be sure you can use and respond to both.
2. There are several very useful expressions in this lesson: Ɛnyo. Ɛnyo ŋutɔ. and Edzɔdzi nam ŋutɔ. It might be a good idea to start a list of such expressions, especially those expressing approval/disapproval.

KPEKPEƉENU ƑE NYAFƆKPEWO:

A: Papa, maɖe exɔ̃nye fia wo.

B: Enyo. Eŋkɔ ɖe?

A: Eŋkɔ enye Marie.

B: Dɔka wòwɔna?

A: Lamesẽnyagbɔkpola wònye.

B: Dukame wòtsô?

A: Eya hã tso Amerika.

B: Edzɔdzi nâm ŋutɔ. Dadavi Marie, woezɔ.

ACTIVITIES:

1. Memorize the dialogue.
2. Practice introducing other members of the class to your teacher and to each other. If you don't know someone's name, origin, or job, find out by using questions from the basic dialogue.
3. Mix up expressions from the basic and supplementary dialogues so you can use them interchangeably. Make up your own variation and present it to the class.
4. Ask your teacher for additional expressions of approval and recognition, such as "No kidding?' "Is that so?' and try using them in the dialogue.

GRAMMAR REFERENCES

1. See the Grammar Handbook, Lesson 2 for a complete presentation of subject and object pronouns, and possessive forms.
2. It is possible to form some questions by simply adding ɖe? See the Grammar Handbook, Lesson 6.

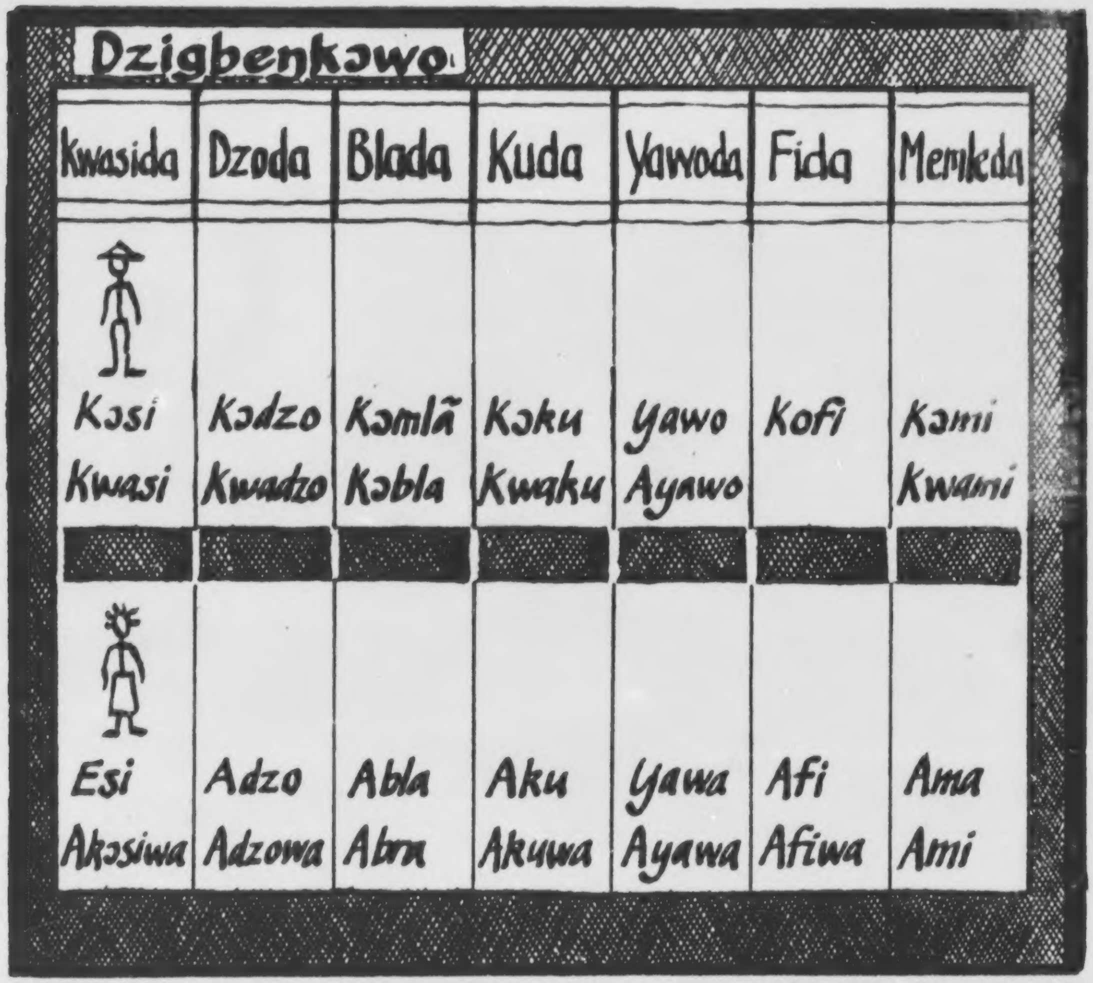
DZESINUWO

EVALUATION ACTIVITIES:

1. Go on a "scavenger hunt" with a classmate. Find five people with different occupations. Take turns introducing each other to these people.
2. Bring back to class a list of the five people you met. Give a brief report on who you met and what the person's occupation is.
3. Review the objectives on page 15 and in the space below state how fully you have met them.

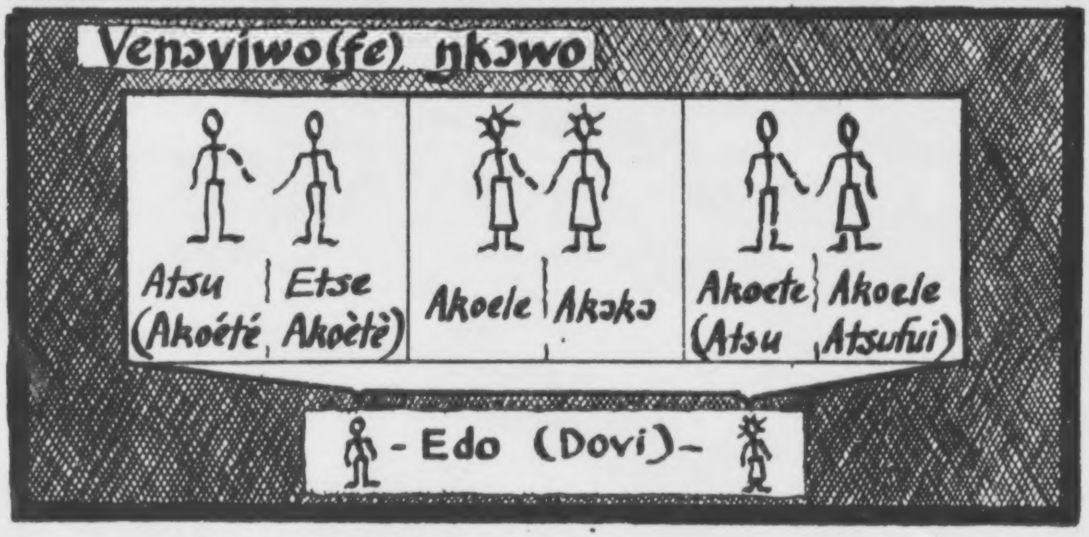
Basic Objective:

Supplementary Objective:



Dzigbeŋkɔwo

Kwasida	Dzoda	Blada	Kuda	Yawoda	Fida	Memleda
Kɔsi Kwasi	Kɔdzo Kwadzo	Kɔmlã Kɔbla	Kɔku Kwaku	Yawo Ayawo	Kofi	Kɔmi Kwami
Esi Akɔsiwa	Adzo Adzowa	Abla Abra	Aku Akuwa	Yawa Ayawa	Afi Afiwa	Ama Ami



Venɔviwo(fe) ŋkɔwo

Atsu | Etse (Akoété, Akoètè)	Akoele | Akɔkɔ	Akoete | Akoele (Atsu, Atsufui)

- Edo (Dovi) -

43

DZEƉOƉO

CARRYING ON A CONVERSATION

Lesson Three * Nusɔsrɔ̃ Etɔ̃lia

OBJECTIVES

Basic Material:

To be able to tell people more about yourself and to learn more about those around you.

Supplementary Material:

To be able to ask (more) specific questions about other people and their friends or families.

BASIC MATERIAL:

Make up a list of questions in English which reflect what you would like most to know about the people you're living with.

For example:

Are you married?

How many (older) brothers/sisters do you have?
children
wives

Have your teacher (or a friend) help you translate and practice them. (P.S. Try to keep them simple.)

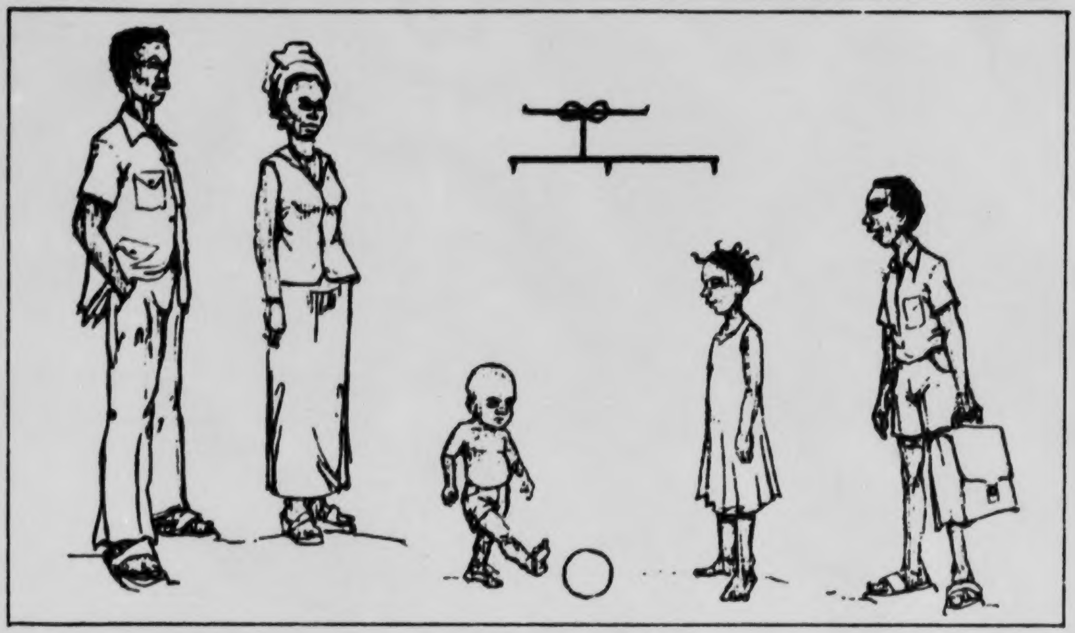
GRAMMAR NOTE

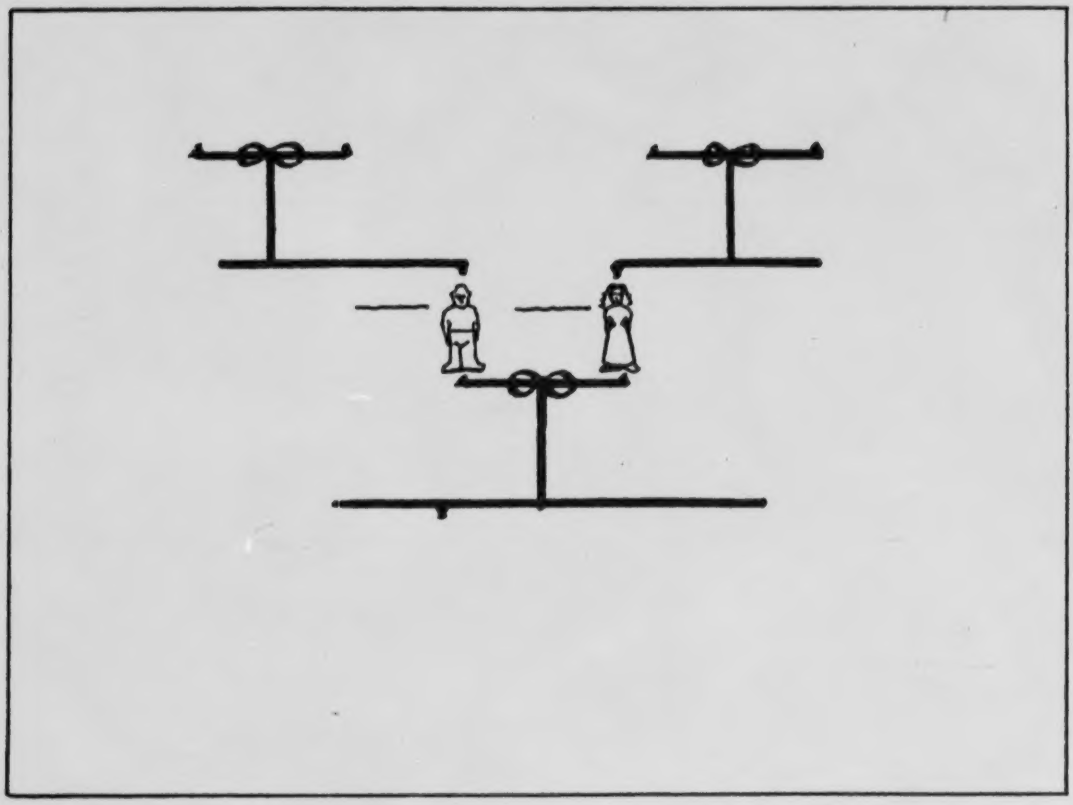
See Lesson 6 in the Grammar Handbook for a complete description of how to form questions.

GƆMEDZEDZE - NYAFƆKPEWO:

ACTIVITIES:

1. Work with your teacher to translate your questions into Ewe.
2. Review the questions you learned in Lesson Two. Can any of them be of help to you in this context?
3. Compare your questions with other members of your class. Can you understand theirs?
4. Practice asking your teacher about his or her family; then invite a guest to the class and ask about theirs.





SUPPLEMENTARY MATERIAL (Spiel)*:

I came to Togo to meet (the) Togolese and to help them. But it hurts me a little that all my family stayed (behind) in America.....

NOTES

1. Your teacher will give a description of his/her family. After you have worked on his/her spiel in Ewe, take some time to discuss in English or in French the importance and number of people that count as "a family" in Africa and in America.
2. In this spiel, your teacher may introduce new words, word forms and grammatical structures that are puzzling. This is to be expected in a more or less spontaneous speech such as this spiel. As a language learner you must be able to deal with uncertainty for awhile. Don't let it get you down. If the lessons become too confusing or difficult, say so, and go back to work on things you can handle.

---

*For a description of the Spiel technique, see page 29 in the Teacher's Handbook.

KPEKPEĐENU ƑE NYAFƆKPEWO:

Meva Togo be madzesi Togotɔwo eye ne makpe ɖe wóŋu. Gake ele venyem vie be nye ƒometɔwo katã tsi Amerika.

ACTIVITIES:

1. Give names to the family members in the picture on page 31. Describe the various relationships among them.
2. Fill out the 'family tree' diagram and make up at least one spiel about your family.
3. Practice your spiel on your teacher and on other members of the class. Have them ask you questions.
4. Make mental notes of such things as:

   How interested people are in knowing about your parents and relatives.

   Just who is considered a "parent" or relative in Togolese society.

5. Learn the Ewe names for family members by studying and pronouncing the words given in Special Lesson II. A good way to practice is to make up your own Bingo game and take turns being caller or players.

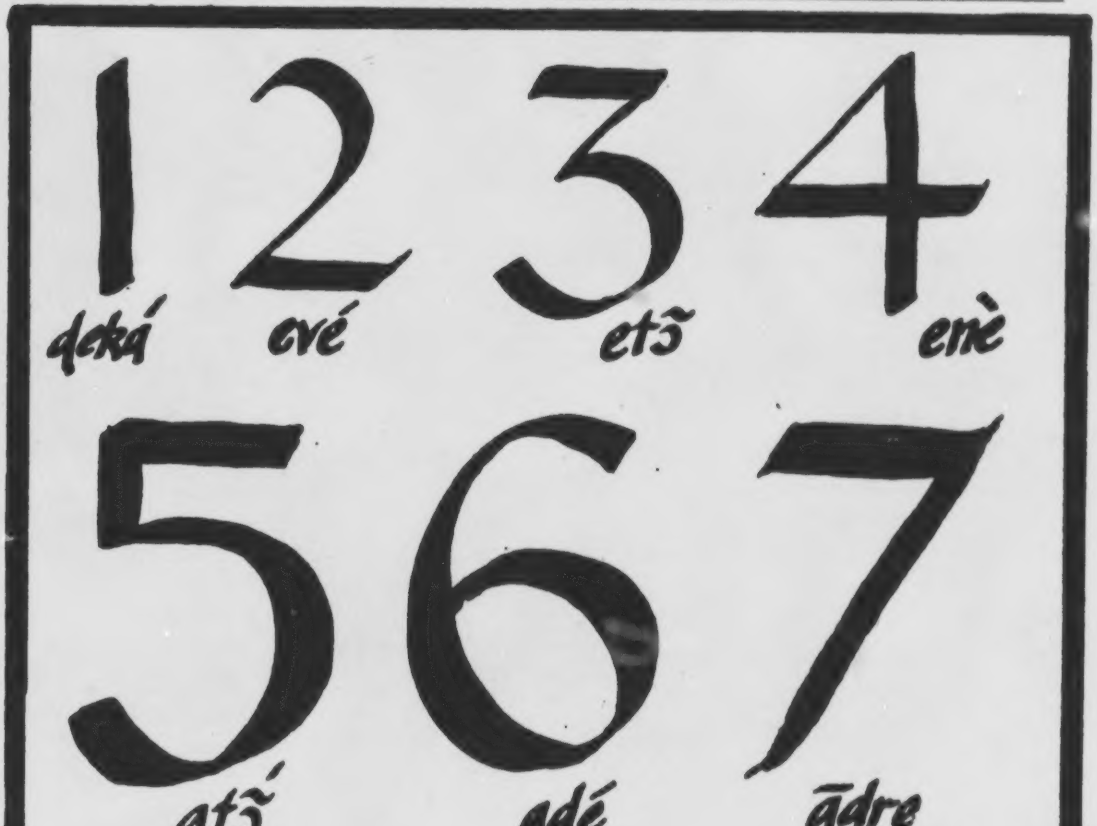
DZESINUWO

EVALUATION ACTIVITIES:

1. Photographs are always good for starting or livening up conversations. Practice a spiel about one of your family pictures and then keep it with you to help out when you get stuck.
2. Try to get out and learn something about families from all walks of Togolese life.
3. Review the objectives for this lesson and assess your performance below.

Basic Objective:

Supplementary Objective:


1
deká
2
evé
3
etɔ̃
4
enè
5
atɔ̃́
6
adé
7
ādre
8
enyí
9
asíéké
10
ewó
Nuxexle

Nuxexle

11	wuideke
12	wuieve
13	wuietɔ̃
14	wuiene
15	wuiatɔ̃
16	wuiade
17	wuiadre
18	wuienyi
19	wuiasieke
20	blaeve
30	blaetɔ̃
40	blaene
50	blaatɔ̃
	bla-
1st	gbãtɔ
2nd	evelia
3rd	etɔ̃lia
	-lia

DƆWƆWƆ ƑE NƆNƆME

TELLING ABOUT YOUR JOB

Lesson Four * Nusɔsrɔ̃ Enelia

OBJECTIVES

Basic Material:

To be able to explain why you have come to Togo, describe your job and tell something about Peace Corps.

Supplementary Material:

To be able to find out more about the nature of various jobs in Togo.

BASIC MATERIAL (Characters in Search of an Author)*:

This is Terry. He is a volunteer. He has come from America to Togo to work in Kpele-Ele. He has been sent to do agriculture. He is studying Ewe hard because he intends to teach animal traction to farmers in the region.

GRAMMAR NOTE

See Lesson 7, p. 46, in the Grammar Handbook for an explanation of the use of ye.

NOTE

You may well find that many people are aware of Peace Corps Volunteers, but that few understand the Peace Corps. As you progress in Ewe you will be able to explain more fully Peace Corps' role and objectives, as well as your own. In the meantime, it might be a good idea to emphasize your role (construction, education, agriculture, etc.) since occupational roles may be somewhat easier to understand than volunteerism. People will be excited about your willingness to learn their language so make good use of this recitation. You may want to add a few more phrases to it, such as: "Please help me to learn your language" or "Please be patient and speak slowly."

---

*For a complete description of this technique, see page 33 in the Teacher's Handbook.

GƆMEDZEDZE - NYAFƆKPEWO:

Amesia enye Terry. "Corps de la Paix-to" wònye. Etso Amerika va Togo be yeawɔ dɔ le Kpele-Ele. Wódɔe be wòawɔ agbledɔ. Ele eʋegbe srɔm vevie elabena eɖoe be yeafia nyiwo ƒe agbledede agbledela siwo le nutoame.

KPEKPEĐENU ƑE NYAWO:

gbede ____________________

nudzrala ____________________

xɔtula ____________________

atikpala ("kapinta") ____________________

gliɖola ("bikla") ____________________

dɔwɔƒe(me) ____________________

asime ____________________

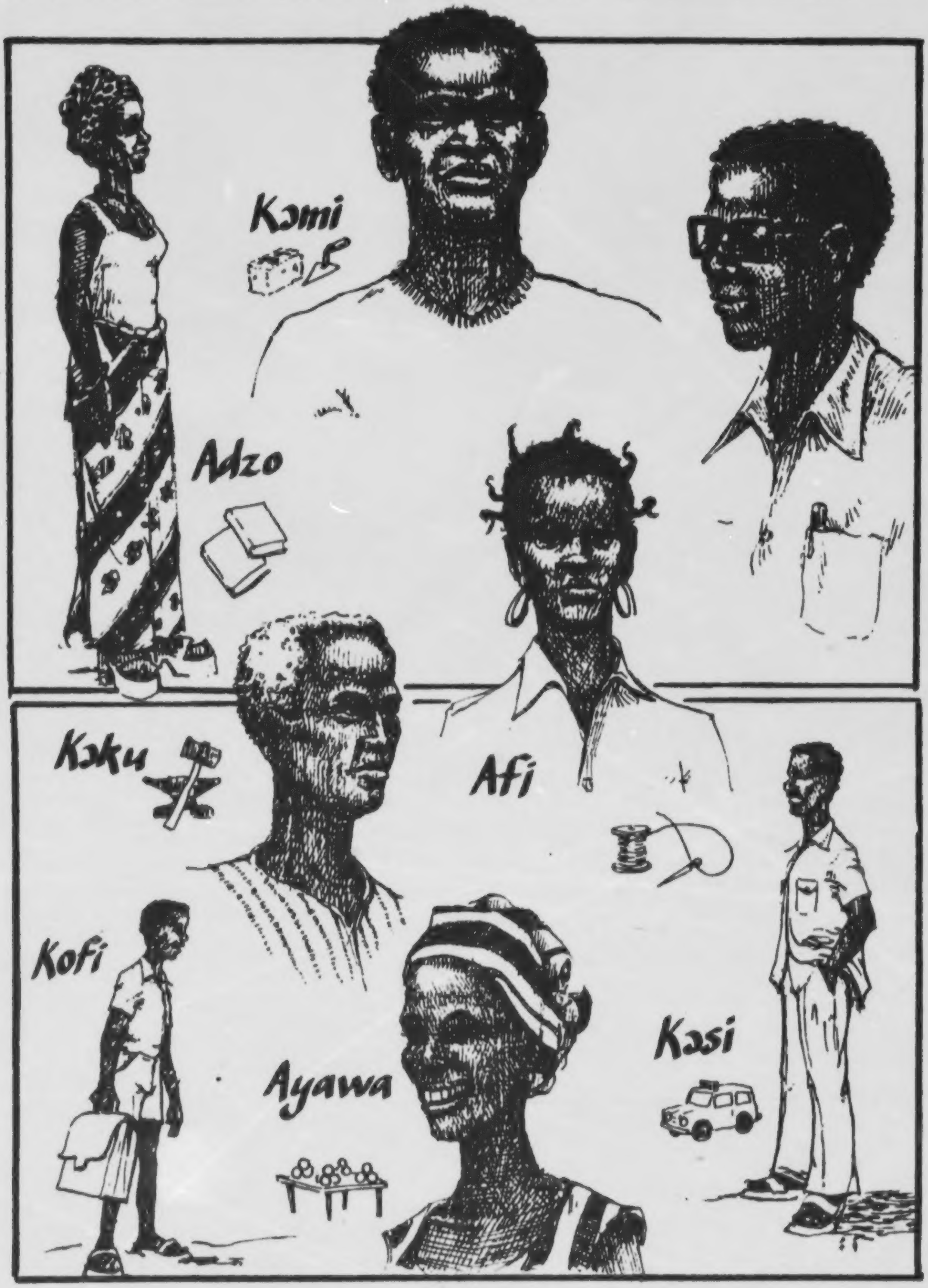
____

____

____

ACTIVITIES:

1. Review Lesson Two in conjunction with this lesson.
2. Take turns assuming the personality/role of each of the characters depicted here, or of someone of your own choice. Ask and answer questions about the person's job, family, etc.
3. Find out the name for each trade or job pictured on page 43 and write it under the corresponding person. Ask about others not shown, make a note of the names, and even draw your own pictures on page 47 as a memory-aid.
4. Go visit various places of work. Tell the people there what you're doing in Togo and ask them about their job. Make mental or (discrete) written notes of new vocabulary and expressions.
5. Try to reconstruct a conversation/presentation for yourself, first in your head, then writing it down.
6. To be sure you aren't forgetting your numbers, look over Special Lessons III and IV once more and play another game of Bingo.
7. Learn the names of the days of the week and months of the year from Special Lesson V on page 49. You can practice them and your ordinal numbers as well, by saying in turns: Monday is the first day of the week. January is the first month of the year, etc.


Kɔmi
Adzo
Kɔku
Afi
Kofi
Ayawa
Kɔsi

SUPPLEMENTARY MATERIAL (Visual Question-Answer Practice)*:

Q: Who is in the __________ -st/-th picture?

A: That's ________.

Q: What is _________ doing?

A: He/she __________.

Q: Where does _________ work?

A: ________ works in/at ________.

Q: What does ________ need/use for his/her work?

A: _________ needs ________, ________, and _______.

NOTE

Don't be surprised if people don't know or appreciate why you are in Togo. They are often used to having foreigners come and go, and many have stopped asking why. Try to get a sense of what people think about why you have come. Don't forget to ask yourself the same question from time to time.

---

*For a complete description of the V-Q-A technique, see page 53 in the Teacher's Handbook.

KPEKPEĐENU ƑE NYAFƆKPEWO:

Bia be: Amekae le nutata ____-lia me?

Đo eŋu be: _______e.

Bia be: Dɔka wɔm wole?

Đo eŋu be: Ele ________ dɔ wɔm.

Bia be: Afikae ______ wɔna dɔsia le?

Đo eŋu be: Ewona dosia le ___________.

Bia be: Nukae ehiã le eƒe dɔwɔwɔ me?

Đo eŋu be: Ehiã _________ kple _________ kpakple ____________.

ACTIVITIES:

1. Use the pictures on page 43 (and those on page 19) to practice the questions and answers on page 45. After the teacher gives a few model questions and answers, work in pairs.
2. Think of some other brief, simple questions you might ask someone to find out more about their job or about your own. Sketch them out as best you can before asking your teacher to help make corrections.
3. Use the Notes page to make your own illustrations of the various implements mentioned in the last Q-A pair on page 45.

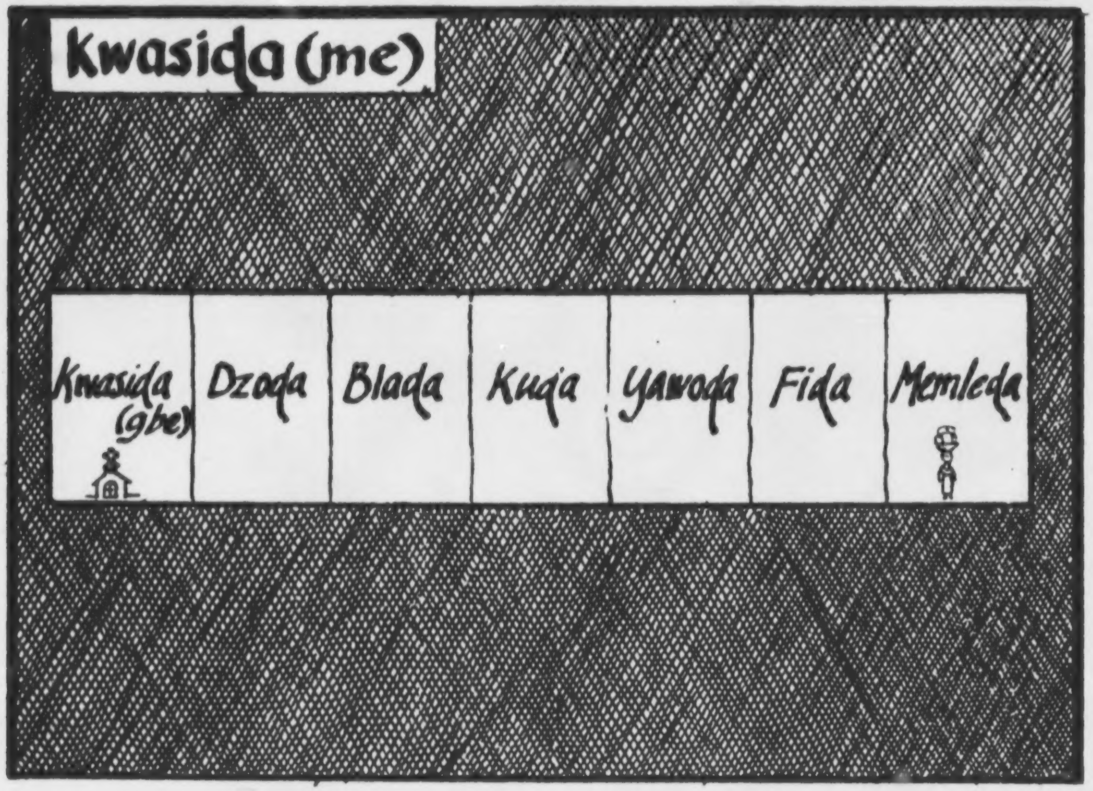
DZESINUWO

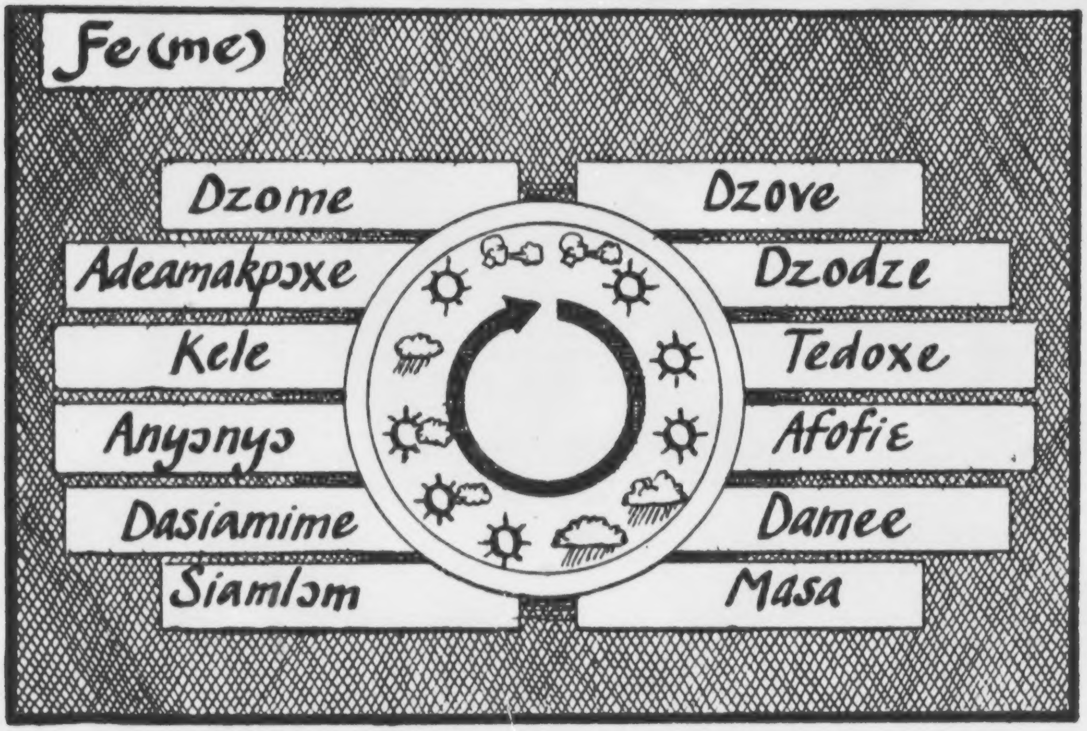
EVALUATION ACTIVITIES:

1. Listen to the teacher give brief descriptions of several people/occupations (it is helpful to use pictures from magazines or newspapers). Take notes and then check to see how accurately you understood the teacher's presentations.
2. Find some pictures of interest to you. Choose one or two and give the class a short description of what job is being done or what is happening in each picture.
3. Draw or find a picture of yourself at work in your job. Can you give a 30-second talk ad lib on yourself and what you're doing?
4. Review the objectives for this lesson and evaluate how well you've accomplished them.

Basic Objective:

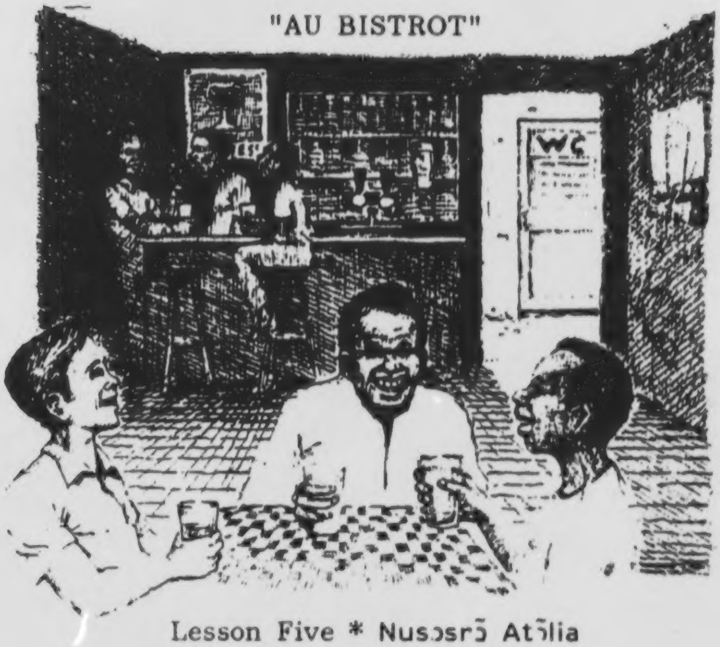
Supplementary Objective:


Kwasiɖa (me)
Kwasiɖa (gbe)
Dzoɖa
Blaɖa
Kuɖa
Yawoɖa
Fiɖa
Memleɖa


Fe (me)
Dzove
Dzodze
Tedoxe
Afofiɛ
Damee
Masa
Siamlɔm
Dasiamime
Anyɔnyɔ
Kele
Adeamakpɔxe
Dzome

LE AHADZEƑE

"AU BISTROT"



Lesson Five * Nusɔsrɔ̃ Atɔ̃lia

OBJECTIVES

Basic Material:

To be able to have some say in what you do and drink in a bistrot or boutique.

Supplementary Material:

To be able to recognize and follow what goes on in a "traditional" drinking place.

BASIC MATERIAL (Mini-Drama)*:

Man: Miss, are you an American?

Woman: Yes, I'm with the Peace Corps.

Man: Fine! Let me buy you something to drink.
What would you like?

Woman: I'll just have a soft drink.
But a cold one, mind you! (She finishes her drink.)

Man: You really put that one away. How about another?

Woman: No thanks. This is enough for me.
Excuse me, I'd (like to) go to the bathroom (to urinate).

Man: Okay, the "pissoir" is over there.
(He points the way.)

Woman: Thanks, I'll be right back.

Man: Okay; come back soon.

NOTES

1. Note the customs associated with drinks in Togo. Are they much different from those we know in the US? What about finishing your drink?
2. Discuss with your teacher and friends the proper ways to show politeness and gratitude. (Sometimes it's impolite to say "Thank You!")
3. Togolese are often less embarrassed than Americans about their bodies and bodily functions. Learn and use polite or euphemistic expressions, but also be able to recognize more "straightforward" ones.
4. In Togo, there are usually different "bathrooms" for different functions: a "douche" (shower) which doubles as a "pissoir," and a toilet (w.c.-water closet).

---

*For a complete description of the techniques for learning/using a Mini-Drama, see page 31 in the Teacher's Handbook.

GƆMEDZEDZE - NYAFƆKPEWO:

Nutsu: Nyɔnu, Amerikatɔ nenye a?

Nyɔnu: ξ, "Corps de la Paix" tɔ menye.

Nutsu: Oo, fayne! Madze aha nawo. Ano aha sesẽ alo aha vivi a?

Nyɔnu: Mano aha vivi ko. Nadɔ aha fafa sea!

(Nyɔnua no aha vɔ.)

Nutsu: Eno aha nyuie ŋutɔ. Madze búbǔ nawo a?

Nyonu: Ao, amegã. Eya su nam. Meɖekuku, made asi gome. (Maɖɔ aɖiɖɔ.)

Nutsu: ξhẽ, aɖiɖɔɖɔƒe le afima. (Efiae moa.)

Nyonu: Akpe; megbɔna sea?

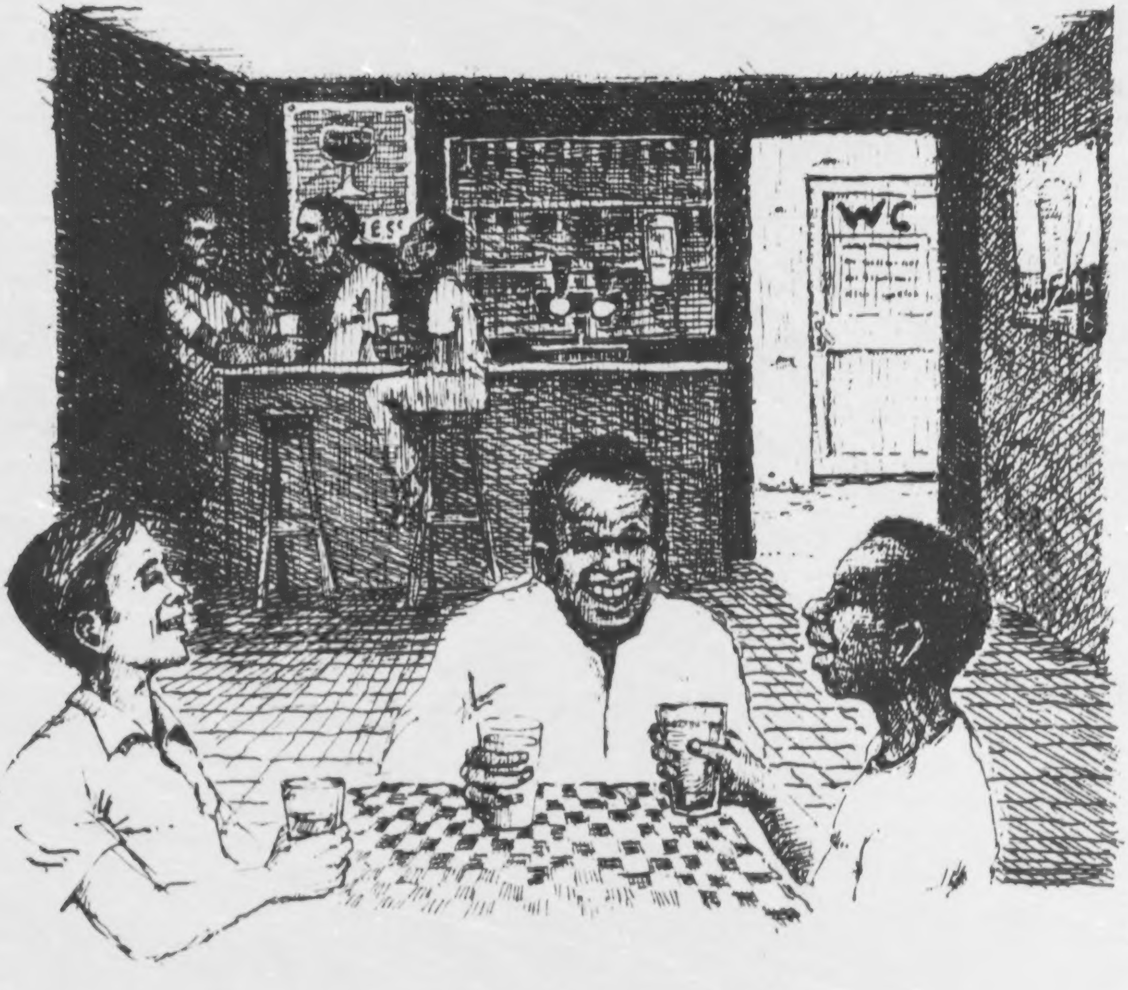
Nutsu: Yoǒ, nagbɔ kaba.

ACTIVITIES:

1. Practice the dialogue: Concentrate on the lines for the PCV.
2. Act out the mini-drama, with your teacher taking the part of the Togolese.
3. Look at the picture on the next page. Write a brief description of the scene using words and expressions from the mini-drama. Share your descriptions with your classmates.
4. Be sure you are conversant with names for various coins and can calculate and understand prices and change. (See Special Lesson VI on page 61.) Bring some empty bottles and money to class and practice buying and selling.
5. Go to a "bar," restaurant or "boutique" by yourself or with some friends. Make note of routines related to ordering, paying, treating someone, etc. and report back to the class. If you don't drink alcohol, order a soft drink. What happens (or is said) if none is available? Is it considered impolite if you drink nothing at all? (Remember your sense of humor!)

NOTE

When you invite someone out to drink or eat something, who is expected to pay? Is this always the case? Is there such a thing as "dutch treat"? Such customs may be crucial to making/losing friends and/or important job-related relationships, so observe carefully and ask your teacher about any "faux pas" or possible points of confusion.


WC

SUPPLEMENTARY MATERIAL (Dialogue):

Man: ____?

Drink Seller: ____.

Man: ____

____.

Drink Seller: ____?

____.

Man: ________________! ____________________.

Friend: ____

________________?

Man: ________________.

________________.

KPEKPEƉEŋU ƑE NYAFƆKPEWO:

Nutsu:	Dada, ahawoa vivi egbe a?
Ahadzrala:	Ɛ̃, evivi ŋutɔ! Enona deha a?
Nutsu:	Ɛ̃, menonɛ. Ku tre eve na nye kple xɔ̃nye.
Ahadzrala:	Enyo. Mimanɔ anyi oa? Xo tre gbãto.
Nutsu:	Ɖaƒe!
Nutsu:	Ɖaƒegoò. Enya miaƒe kɔnuwo nenem a?
Nutsu:	Ɛ̃, medzena agbagba. (Ɛ̃, menya ɖewo).

ACTIVITIES:

1. Work out a translation for the dialogue and write it in the appropriate spaces. First, try to do as much as you can by yourself. Then compare translations and ask the teacher to give his/her version.

2. Have someone bring a pot of *deha*, *tchukutu*, or a small bottle of *afevi* to class. Ask your teacher to show you the proper ways of serving and to teach you any other expressions which may be useful, appropriate or important to know.

3. Take a friend or your teacher to a stand where "traditional drink" is sold, either in the market or the appropriate place in the village. Observe the customs/rituals practiced by those around you. Are they different from those of the bistrot? Try to find out their meanings.

DZESINUWO

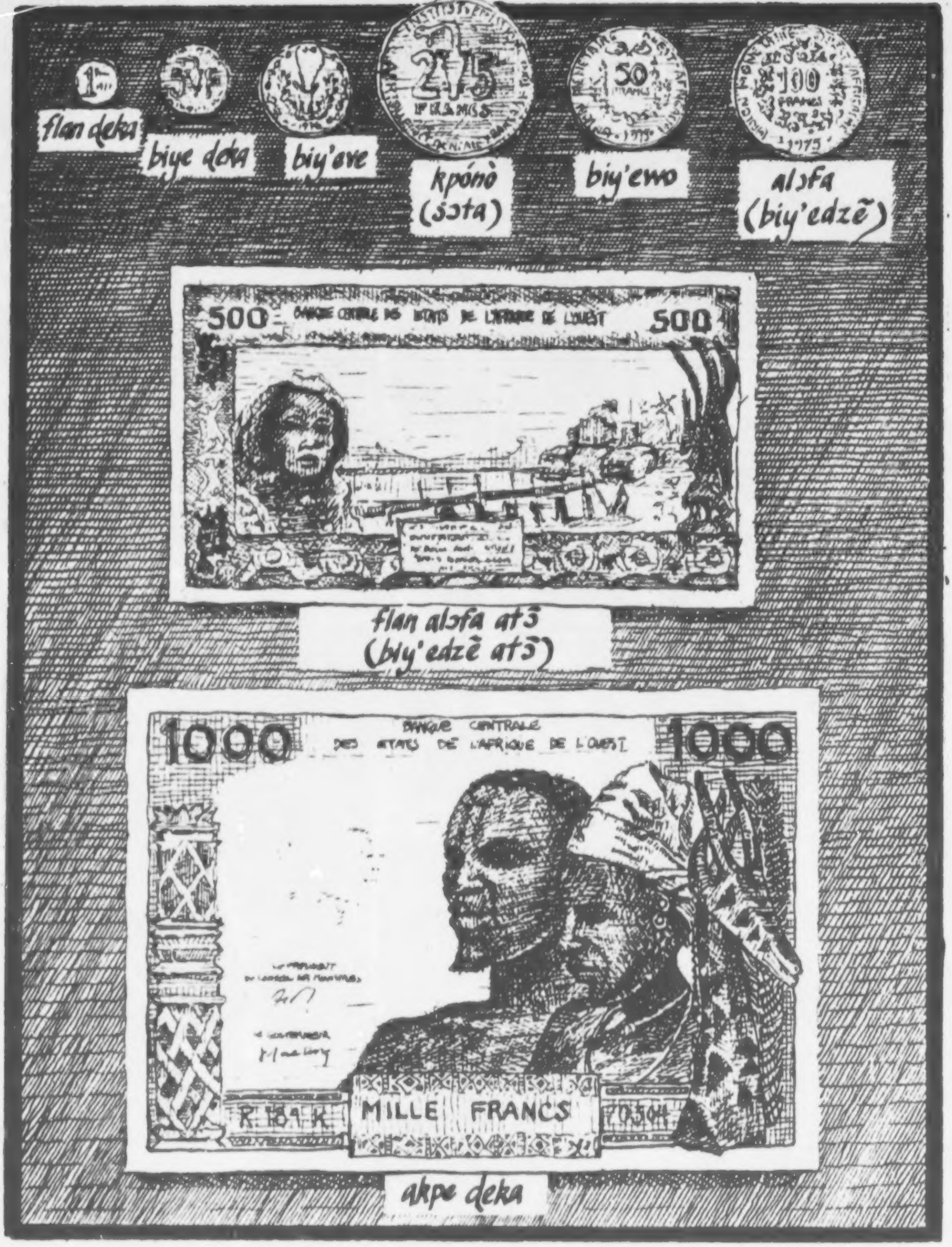
EVALUATION ACTIVITIES:

1. Most of Togolese social life centers around drinking of one sort or another. Go to a number of different "watering holes" with both American and Togolese friends. Talk to the seller and get to know the people around you.
2. Find out (using your Ewe whenever possible) about customs related to buying drinks to take home. Is it necessary to exchange empties? How are things carried?
3. Return to the objectives at the beginning of this lesson and write a brief statement explaining how well you've met them and what remains to be done or improved on.

Basic Objective:

Supplementary Objective:

EGA


FRANCS
50
100
1975
flan deka
biye deka
biy'eve
kpónò
(sɔta)
biy'ewo
alɔfa
(biy'edzẽ)
500 BANQUE CENTRALE DES ETATS DE L'AFRIQUE DE L'OUEST 500
flan alɔfa atɔ̃
(biy'edzẽ atɔ̃)
1000 BANQUE CENTRALE DES ETATS DE L'AFRIQUE DE L'OUEST 1000
MILLE FRANCS
akpe deka

NUKUNUNYAWO

TELLING/ASKING ABOUT THINGS YOU HAVE SEEN

Lesson Six * Nusɔsrɔ̃ Adelia

OBJECTIVES

Basic Material:

To be able to learn more about people and events around you, especially things you don't understand.

Supplementary Material:

To be able to describe orally and in written form something you saw which pleased you, displeased you, or left you curious to know more about it.

BASIC MATERIAL (Narrative)*:

Yesterday morning I saw an odd sight in town. It was a man who was very different from all the other townspeople! I didn't like him at all. He didn't have any clothes on! His hair was awfully dirty! Of what he was saying, I couldn't understand a thing. He came towards me as if to say hello. But I got scared and ran away. Who in the world was that?!

CULTURAL NOTES

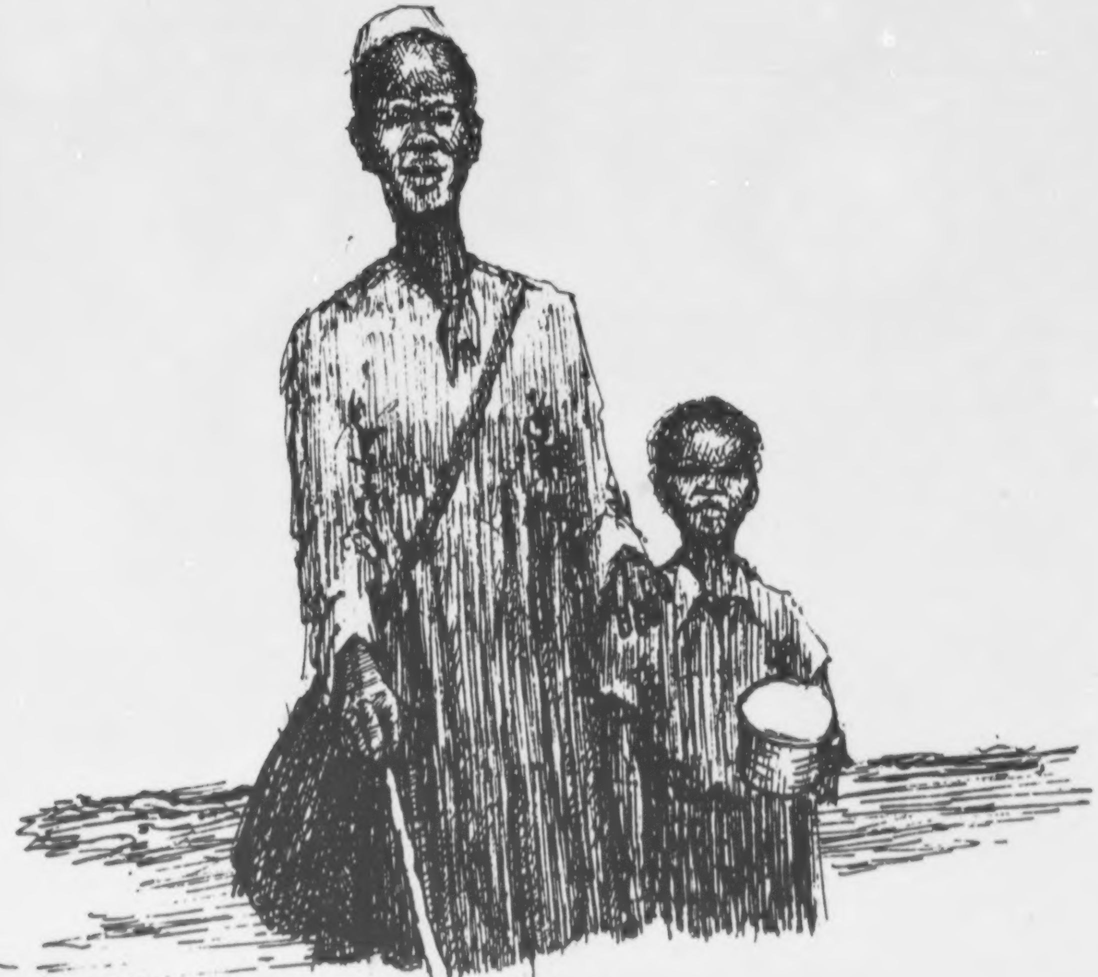
1. You will come across many new things and people in Africa, the likes of which you may never have imagined. Some may seem threatening, offensive, even repulsive to you; others may tickle your funny bone or arouse your curiosity. Your reactions to them, both on the spot and afterwards, will tell people a lot about how well you are adapting to and accepting their culture and society.
2. Don't be embarrassed about asking for explanations of things you don't understand, but choose an appropriate time, place and person to do so with, and be discrete. Beware especially of making fun of things you don't know the importance or meaning of (even among Americans). If people laugh at you, can you laugh with them?

---

*For a complete description of the Narrative technique, please refer to the Teacher's Handbook, page 27.

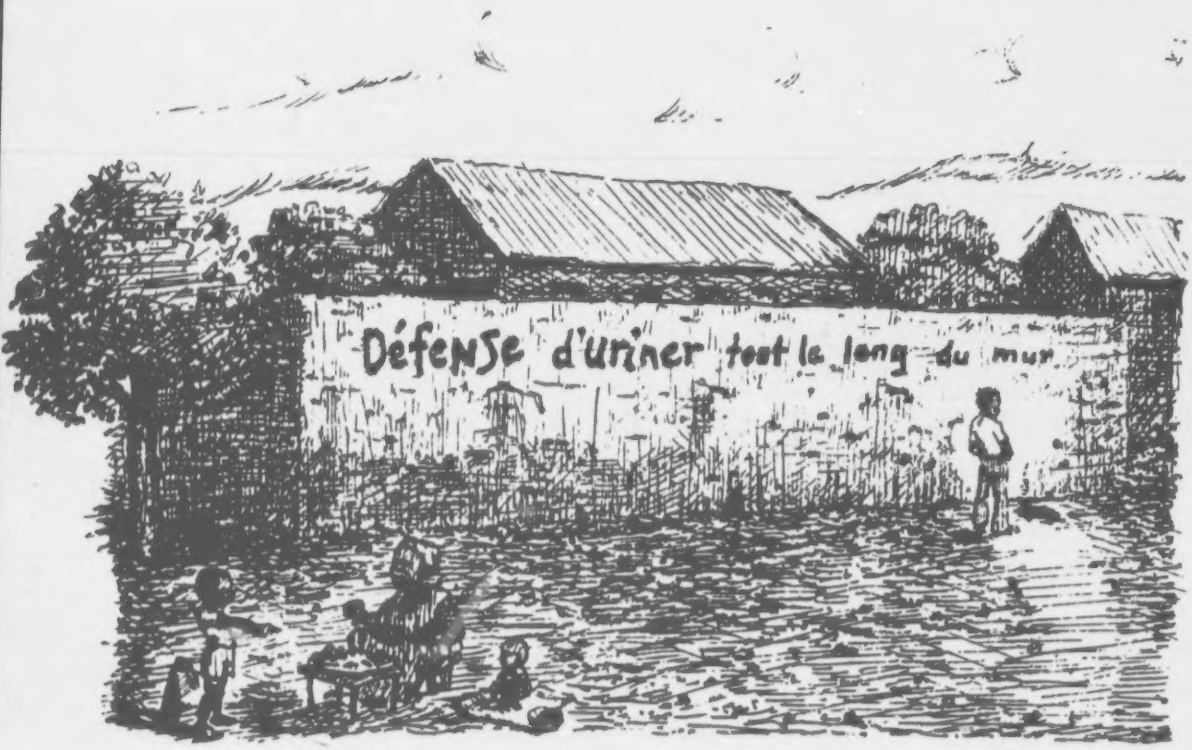
GƆMEDZEDZE - NYAFƆKPEWO:

Etsɔ ŋdime mekpɔ nukunu aɖe le duame. Mekpɔ ŋutsu aɖe si to vovo tso duametɔwo katã ŋu! Eƒe nu medzɔdzi nam kura o. Awu ɖeke mele esi o! Eƒe ta foɖi ŋutɔ! Nusi wogblɔ la, nye mese egɔme o. Eva gbɔnye be yeadɔ gbe nam. Ke edo ŋɔdzi nam eye mesi dzo. Amekae ma?!



ACTIVITIES:

1. Listen as the teacher reads the narrative. Ask and answer questions about the narrative until you can distinguish and understand every Ewe word when the teacher reads it at normal conversational speed.
2. Reconstruct in your mind a situation where you saw something new and strange that you didn't understand or recognize. Then attempt to write a short narrative about it using brief, simple sentences and including some note of how you felt at the time.
3. Read your narrative to the class and let them ask questions about parts they found unclear. Have your teacher help you to correct any problems.
4. Have your teacher, classmates or Togolese friends tell of a humorous or embarrassing situation they found themselves in. Take notes and then rewrite the story as if to tell or send it to another friend.
5. Check Special Lesson VII on page 73 for expressions you can use to be sure you have some control over what's happening in a conversation. Use some of them in the above activities so they'll be familiar to you when you need them later.


Défense d'uriner tout le long du mur

SUPPLEMENTARY MATERIAL (Dialogue):

A: Today I went to market. There I saw (a) _________.

B: What was it like?

A: It ____________________________________.

B: Aha! That wasn't (a) __________ at all. Rather it was ________________.

KPEKPEĐEŋU ƑE NYAFƆKPEWO:

A: Egbe, meyi asime. Afima la, mekpɔ __________ tɔgbe aɖe si nye medzesi o.

B: Aleke wonye?

A: E ______________________________.

B: Ehẽ! Ekema menye __________ o ɖe. Ke __________ woenye.

ACTIVITIES:

1. Take turns with your teacher and classmates, playing parts A and B in the dialogue and making a sort of riddle game out of it. This would go somewhat along the lines of "I see something blue...".

2. Look in the glossary of this book and in other lessons for vocabulary to help with your narratives or descriptions. Can you find a way to describe something you don't know the name of? Are there ways to find out the name/use of something without having to describe it?

3. Make up a list of questions about the pictures in this lesson. Pair off with a classmate and have him answer your questions. Then try to give a brief summary of what he has said. Reverse roles.

DZESINUWO

EVALUATION ACTIVITIES:

1. Buy something unfamiliar (bizarre, curious, amusing) in the market and see if you can discover its name and use by talking to the vendor. Bring it to the class and see if your friends can figure out what it is by asking you questions.
2. Try the same exercise again, allowing only questions with simple yes/no answers to be used. Does this broaden the range of questions and descriptions you can now formulate?
3. Return to the objectives at the beginning of this unit and evaluate yourself.

Basic Objective:

Supplementary Objective:

Please....	Meɖe kuku...
Excuse me...	Taflatse...
What does that mean?	Egɔme ɖe?
What does ___ mean?	___ gɔme ɖe?
I don't understand (it). didn't	Nye mese egɔme o.
I didn't hear it (that).	Nye mesee o.
I can't...	Nye meteŋu...
I can't understand Ewe well yet.	Nye mese eʋegbe ŋyuie haɖe o.
Easy does it! (Go slowly!)	Blewu!
Say that again.	Gagblɔake.
Is that clear (to you)?	Eme kɔ nawo a?
No, that's not clear at all!	Ao, eme mekɔ nam o ɖe!
You're speaking too fluently (rapidly).	Ele tsɔtsɔm akpa!
Say it again slowly so I can hear it well.	Gagblɔe ɖɔɖɔɖɔ ne masee ŋyuie.
'Say what?	Ebe nuka?
What?	Nuka?

REVIEW

At the beginning of this unit it was recommended that you do all six lessons in order. These lessons cover very basic communication situations that you must be able to function in. Before you move on to other units, take time to review these first six lessons. From here on, it becomes less important to do every lesson or follow the sequence of lessons as they appear in the book.

As you review these lessons check below that you can:

____ Greet people and respond to their greetings.

____ Introduce yourself, telling your name, nationality and job.

____ Carry on a brief conversation, getting to know someone better.

____ Talk about what you're doing in Togo.

____ Participate in the social life at drinking places.

____ Tell and ask about new things you have seen.

UNIT TWO

PEOPLE ENJOY HELPING YOU

"Emia klɔa ɖusi, ɖusi hã klɔa emia."

This unit is designed to prepare you for talking with new friends and asking them for help when you need it. In addition you will learn how to buy something in the market, when and how to bargain, and how to relate an interesting or amusing event.

If you complete the lessons in this unit, you will know how to:

State your needs and ask for help.	Lesson 7
Discuss what you're going to buy and be sociable in a market place or shop.	Lesson 8
Talk about things (and differentiate them, one from another).	Lesson 9
Buy food in the market or a shop.	Lesson 10
Bargain for things.	Lesson 11
Tell about what happened to you or to someone else.	Lesson 12

ESTABLISHING A "ROUTE OF LANGUAGE HELPERS"*

Cultural Involvement

It is very helpful to develop the habit of taking a daily walk through the village along the same route, stopping to greet and chat briefly with the same people as you move along. Perhaps you can do this as you go to the post office, the store, or the bar. Your first encounter might be with the woman at the pump nearest the training center, the next with some children at another compound, another with a fellow stacking firewood, the clerk in the store, and so forth. The important thing is that you make a regular practice of stopping to talk with these same people. Once people realize that you are serious about learning their language, they will usually go out of their way to help you. Try to talk with 10-15 people on your walk, and (although this won't be entirely up to you) make an effort to speak with men, women, children, elders, and people in different walks of life. There are differences in the language used by these different ages, sexes, etc. Dealing with this diversity will help you develop competence in Ewe, and give you greater insights into the culture.

Don't make the all too common mistake of thinking that you can learn Ewe, or any language for that matter, by going to the bar every night carousing with the people there. There's no doubt that a few drinks will loosen just about anybody's tongue, but you are likely to develop fluency in "barroom Ewe" which is no more beautiful nor useful than barroom English. Not everybody goes to the bar, and you will find it increasingly difficult to make inroads into Togolese language or culture if you limit your involvement to this activity.

Back to the positive, this "route of language helpers" will provide a regular opportunity to practice what you learn in class, and further develop your vocabulary and fluency. You might want to take notes, or use a tape recorder, but make sure that you are not letting your pencil or machine get in the way of the primary objective -COMMUNICATION WITH PEOPLE.

In general:
a. greet your friends and helpers (always!).
b. tell them your name.
c. say that you want to learn Ewe.
d. ask them for their names.

Not everyone will respond, but most will and the experience is well worth the effort involved.

---

*Adapted from Setswana: Communication and Culture Handbook, Peace Corps 1979, by David B. Hopkins.

NUDIDI KPLE NUTABIABIA

LOOKING FOR SOMETHING AND ASKING FOR HELP

Lesson Seven * Nusɔsrɔ̃ Adrelia

OBJECTIVES

Basic Material:

To be able to formulate questions in order to find something or to ask for help.

Supplementary Material:

To be able to ask questions to help clarify or deal with new situations and people.

BASIC MATERIAL (Cummings Device):

A: Excuse me, sir. I would like to ________. Where would that be?

B: That's ____________.

A: Won't you show me the way?

B: Certainly, wait just a bit. ______________ right away.

A: 'Much obliged.

B: Don't mention it.

CULTURAL NOTES

1. How do people feel about helping and guiding you as a foreigner? How do they feel if, as an able-bodied, independent-minded American, you always fend for yourself or go it alone?
2. Can you find a way to show your gratitude and appreciation for the value of traditional ways of doing things, while at the same time allowing yourself room to express your individuality?

GRAMMAR NOTE

See Lesson 6 in the Grammar Handbook for a complete description of how to form questions.

GƆMEDZEDZE - NYAFƆKPEWO:

A: Amegã, meɖe kuku nawo. Medi be ma ______.
I
Afikae wòle?

B: Ele ______.
II

A: Makplɔm yi o a?

B: Faa, nɔ anyi vie. ______ fifiláè.
III

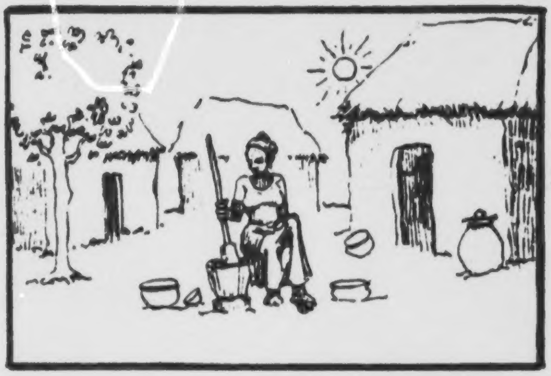
A: Woe seŋu, sea?

B: Yoo.

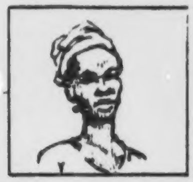
I	II	III
ƒle gatiŋgo	asime	Megbɔna
kpo etsɔ̃ƒe	fiaseme	Mìadzo
tso avɔ na nutolá	gbede gbɔ	Mìato egbɔ
do gbe na dufia	atigã gɔme	______
______	______	______
______	______	______

ACTIVITIES:

1. Practice all the possible variations of the conversation. How many are there?
2. Prepare one or two dialogues of your own, using vocabulary words other than those provided in this lesson. Present your favorite or your best one to the class or to your teacher.
3. Trade dialogues with some of your classmates. Can you understand theirs without any coaching on their part? Is the same true for yours?
4. Study the large picture on the next page. The small squares underneath represent answers to questions about the large picture. Write the questions to the left of the squares and the answers to the right.
5. Liven up your question and answer exchanges in class by using pictures of things you and your classmates may or may not know the names of, as well as some situations you could imagine needing help with.



__________ ?



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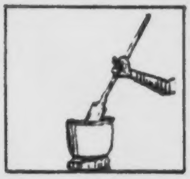
__________ ?



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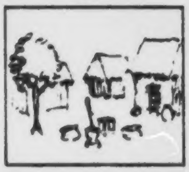
__________ ?



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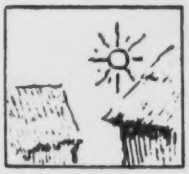
__________ ?



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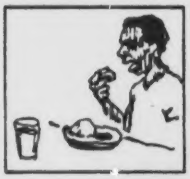
__________ ?



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SUPPLEMENTARY MATERIAL (Constructalog):

Construct a dialogue using the words below:

- who
- what (which)
- how
- why
- if (it were the case that)

- this person
- living thing
- bucket
- crops
- strong drink
- old women

GRAMMAR NOTE

See Lessons 6 and 13, on pages 37 and 97 of the Grammar Handbook for more information on the use of question words and "this" and "that".

KPEKPEÐEŋU ƑE NYAFƆKPEWO:

amekae

nukae

aleke

nukata

nenye be

amesia

nugbagbe

tɔká

agblemenukuwo

ahasesẽ

nyagãwo

ACTIVITIES:

1. Use the given words to write a brief dialogue.
2. After you and your classmates (or teacher) have prepared and presented one or more dialogues, exchange them and learn the new ones as well.
3. With your classmates, take turns dictating your dialogues to the class so that everyone gets a chance to write down all the dialogues.

DZESINUWO

EVALUATION ACTIVITIES:

1. Following the pattern of the basic dialogue in this lesson, make up a few variations of your own to fit other situations. Check them with your teacher and then learn to use their various parts interchangeably.

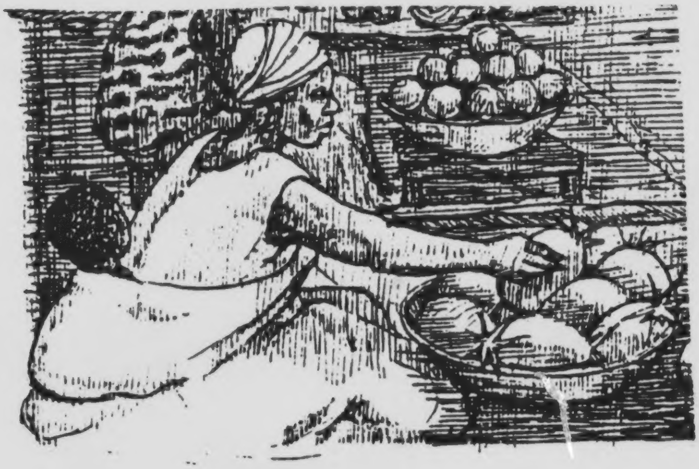
2. Try asking for help and explanations on many different occasions. Practicing, before you find yourself in embarrassing, frustrating or tense circumstances, should allow you to feel more confident and less tongue-tied when a real need arises.

3. Now that you have learned a lot of vocabulary and several types of sentences, play the Human Computer game (page 6) again to sharpen up your pronunciation.

4. Compare your ability to use what you have learned with this lesson's objectives. How well are you doing?

ASIMEDEDE

GOING TO MARKET



Lesson Eight * Nusɔsrɔ̃ Enyilia

OBJECTIVES

Basic Material:

To be able to discuss what you will buy or need to buy at the market, and to participate comfortably in market-day or market-place socializing.

Supplementary Material:

To be able to give and receive information about a purchase you intend to make.

BASIC MATERIAL (Mini-Drama):

Kobla: Today is market-day. Are you going?

Aku: Yes, I'm going to go in the morning.

Kobla: What will you buy?

Aku: Tomatoes, oil, onions and pepper.

Kobla: Are you going to cook up a bit of sauce?

Aku: Sure, if I can get everything I want.

Kobla: Come back soon!*

Aku: O.K.

CULTURAL NOTES

1. In Africa, market-day has an importance much greater than just meeting material and nutritional needs. How does it compare with going to a supermarket in the U.S.? What goes on besides buying and selling? Is there a similar social event in American customs (present or past)?
2. Notice the myriad arrays of colors, of objects, the strong smells (both appetizing and unappetizing) and what a tremendous sensory experience in general going to market is. If you find it overwhelming (and tiring) at first, take it in small doses.

---

*This is one of a number of greeting-parting expressions which have no direct English equivalent. What others have you noticed? Can you learn and appreciate them just from use and context?

GƆMEDZEDZE - NYAFƆKPEWO (Mini-Drama):

Kobla: Egbe enye asigbe. Ayi asime a?

Aku: Ɛ̃, mayi asime le ŋdime.

Kobla: Nuka ƒle ge nele?*

Aku: Maƒle timati, ami, sabala kple atadi.

Kobla: Edi be yeaƒo detsi a?

Aku: Ɛ̃, ne makpɔ nusianu si dim mele lá.

Kobla: Yi nava loo.

Aku: Yoo loo.

---

*See Lesson 14 in the Grammar Handbook for an explication of how to form and use the Intentional.

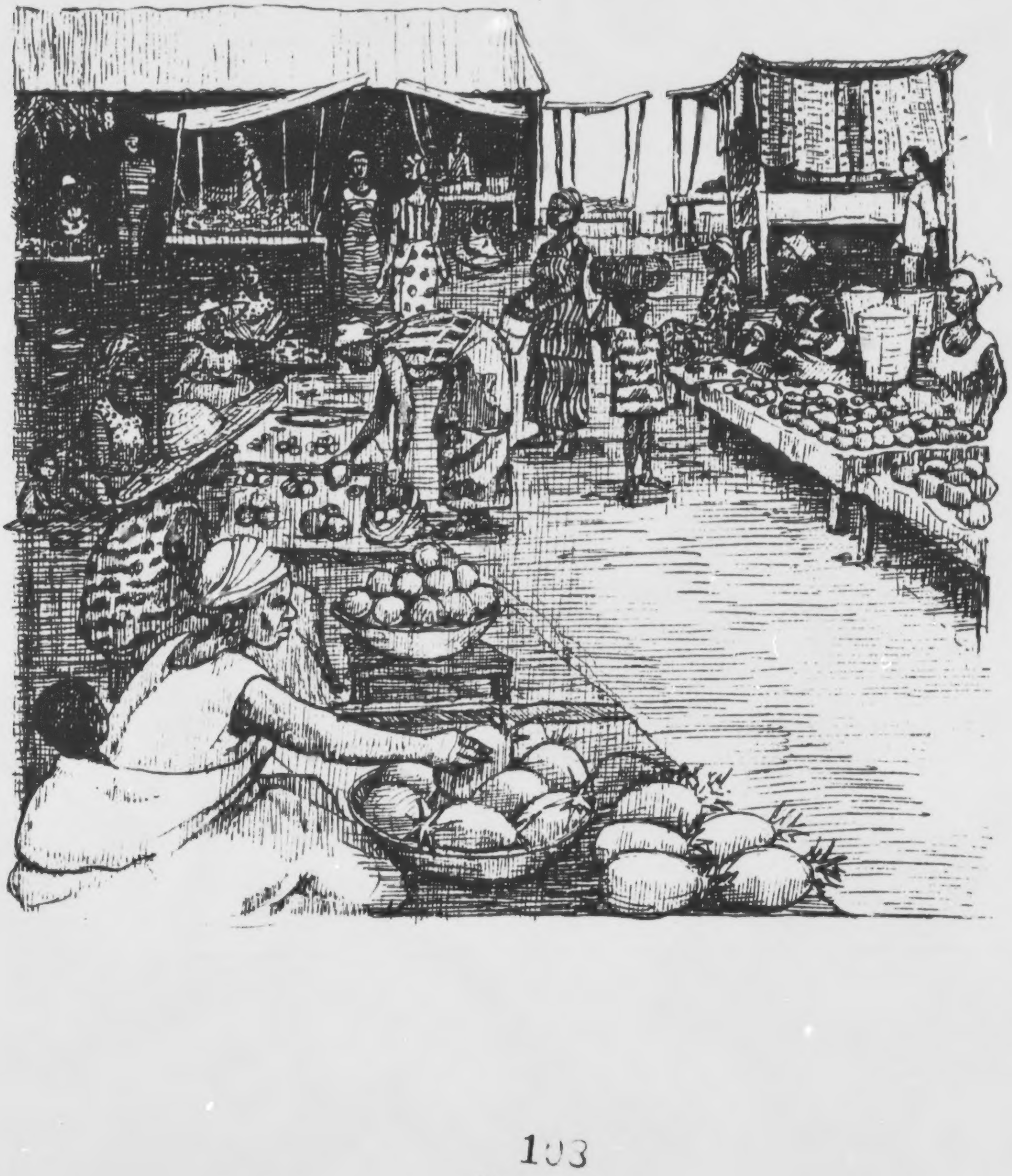
ACTIVITIES:

1. Act out the mini-drama with your classmates and teacher both in the classroom and out on the street or market-place.

2. Imagine a conversation that might take place in the scene on the next page. Write it down. Have your teacher check it for accuracy. Memorize the conversation and then act it out for your classmates.

3. People will be naturally interested in what you've come to buy in the market. To avoid being caught at a conversational loss, it might be a good idea to prepare ahead of time a list (written or mental) of things you intend to get.

4. Turnabout is fair play. Try to get your friends and neighbors to explain why they're going to market. This will not only help you learn some new words but will also allow you to be assertive and build up more confidence in your conversational abilities. Note: When people are impressed by and react to your ability to speak Ewe, is it sometimes hard to get another word in edgewise or continue the conversation? Can you create or find a few "show-stoppers" - lines that will allow you to take control of and direct the flow of conversation?



SUPPLEMENTARY MATERIAL (Dialogue):

Atsu: I'd like to buy some new batteries for my radio.

Ete: How come? Are the old ones dead?

Atsu: Yes, completely dead.

Ete: If you go to Djibi's* store you'll find many different kinds.

Atsu: Great, I'll go see. Will they be expensive?

Ete: Oh no, but bargain well, mind you!

Atsu: Got it, thanks.

CULTURAL NOTE

*Mr. Djibi's ancestors happened to set up shop in a building that once bore the name:

G. B. Ollivant

Thus people called the new shopkeepers by the old name used for the store in the colonial era. See if you can find explanations for other such names. For example: Laclé.

KPEKPEƉEŋU ƑE NYAFƆKPEWO:

Atsu: Medi be maƒle kpé* yeyewo na nye radio. (nyasemɔ)

Ete: Nukatae? Ɖèé xoxotɔwo ku vɔ a?**

Aku: ξ, woku vɔ.

Ete: Yi ɖe Djibi ƒe fiaseme akpɔ esia tɔgbe vovovowo.

Aku: Enyo, mayi kpɔe ɖa. Woaxɔ asi a?

Ete: Ao ɖe, womaxɔ asi le afima o.

Aku: Yoo. Akpe.

---

*"Kpe" is a word coined for batteries after their introduction into Eweland. It may not be widely recognized and you may have to use the French "piles". **See Lesson 7 in the Grammar Handbook on the use of ɖèé.

ACTIVITIES:

1. Practice the dialogue several times.
2. After practicing the dialogue orally, have a dictation. Someone reads a line at full speed and then pauses while you write it down.
3. Try to write the dialogue from memory.
4. Practice telling people you're going to buy various different things and see what kind of advice they give you.
5. Do people prefer to buy certain things in the market and others in the shops? Why? Ask around and see.
6. Observe and ask whether people have a particular place or market-seller that they frequent regularly, and why.

DZESINUWO

EVALUATION ACTIVITIES:

1. It is said that women and children are the best language teachers. Would you include shop-keepers in this? What about market-women?

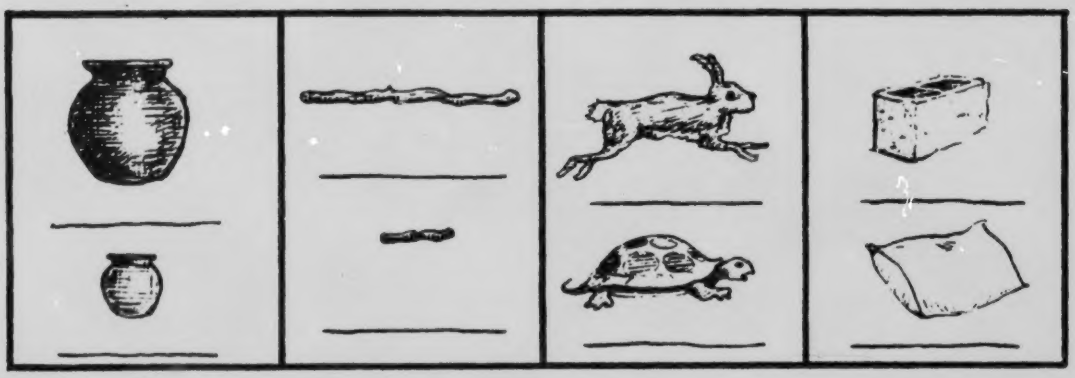
2. Go to market with your teacher and/or friends. Observe how they greet people and what their conversations consist of. Participate as much as you can.

3. Go to market by yourself and socialize often enough that you no longer feel intimidated or strange and so that you can get over the stage of being a "phenomenon". Does having regular "contacts" and being a regular customer of certain sellers help?

4. Write a short statement evaluating how well you have met the objectives of this lesson.

NUWOƉƆƉƆƉO

DESCRIBING THINGS



Lesson Nine * Nusɔsrɔ̃ Asiekelia

OBJECTIVES

Basic Material:

To be able to use a certain number of basic adjectives for describing objects and persons.

Supplementary Material:

To be able to more accurately describe a person.

BASIC MATERIAL (Narrative):

Today, I bought a nice piece of cloth. It's quite wide, and long, too. It's very bright and has many striking designs on it. I'm hoping that it will look good on me because I really like it!

GRAMMAR NOTE

See Grammar Handbook, Lesson 10 for a complete explanation of the difference between verbal adjectives and plain adjectives.

CULTURAL NOTES

1. "People everywhere physically perceive the entire visible range of the color spectrum, but the colors are categorized and named differently from one culture to another." * See if you can figure out the categories in Ewe.
2. If someone tells you they have seen another volunteer, white person, or American in your village or in another town, how well can they describe them to you? What characteristics are important to a Togolese in describing a white person? An African? Do they differ?
3. Do they use the same criteria we would in American society for describing and evaluating things? (For example, a friend buying a new radio said that from past experience he knew that a heavier one was a better buy.)

---

*E. Thomas Brewster and Elizabeth S. Brewster, Language Acquisition Made Practical. Lingua House: 1976.

GƆMEDZEDZE - NYAFƆKPEWO:

Egbe meƒle avɔ nyuie aɖe. Ekeke ŋutɔ eye edidi hã. Eklẽ nyuie eye wota nunyakpɔkpɔ sɔgbɔ ɖe eme. Mele mɔ kpɔm be adzem elabena edzɔdzi nam ŋutɔ!

NYA BUBU ƉEWO:

nukpakpae

ze

tre

tsrale

lolo

kpui

fla

bɔbɔ

kɔkɔ

goglo

seŋu

zɔzrɔe (ŋanɛ)

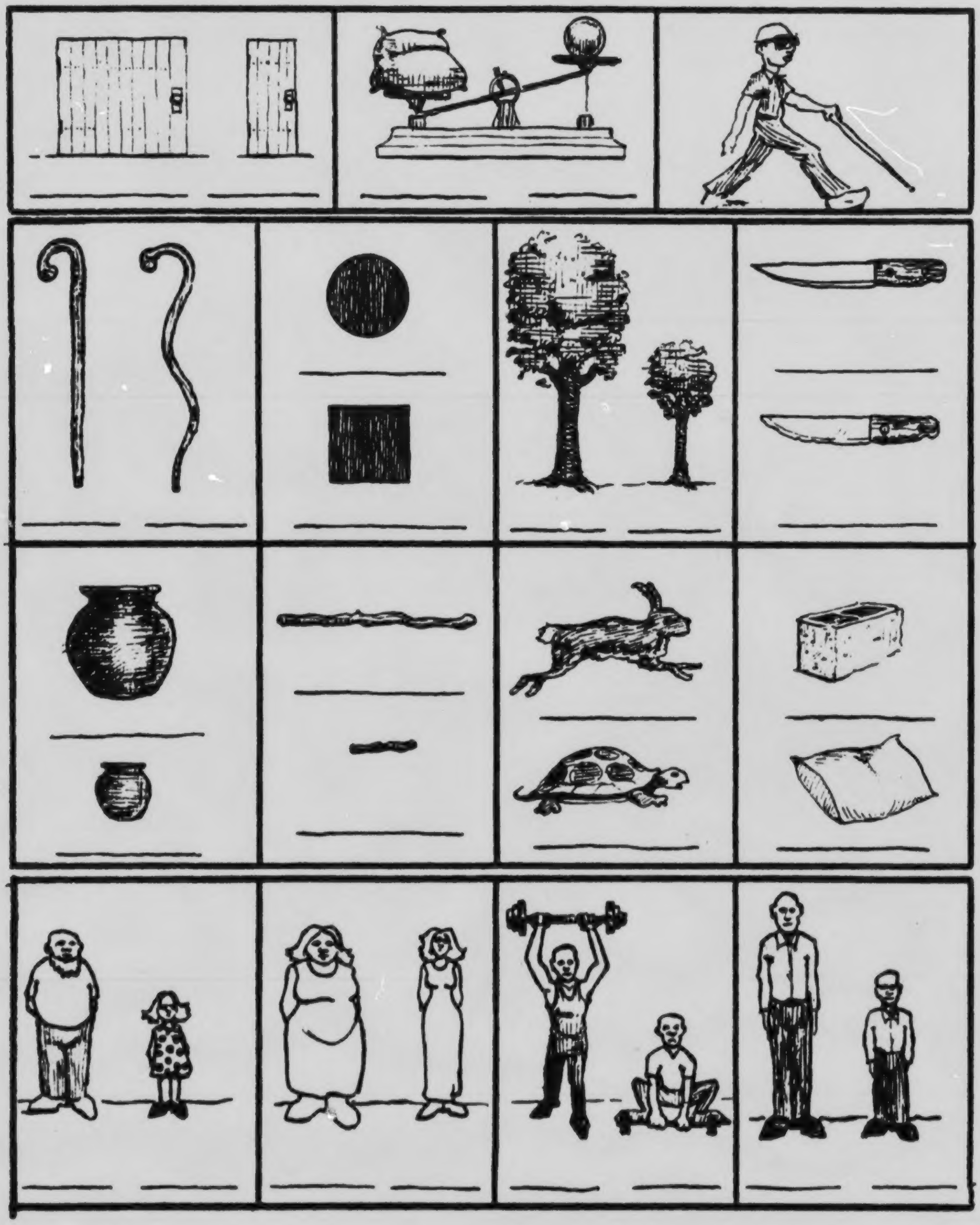
gbadzaa

kpekpe

lɔboo

ACTIVITIES:

1. Listen carefully as your teacher (or another student) reads the narrative. Ask and answer questions about it. Try to reconstruct the narrative from memory.
2. Write in the adjectives that describe the objects and persons in the illustration on the next page.
3. Pick several objects that are readily at hand in the classroom (pencil, ruler, desk, etc.) and practice describing them using as many adjectives as you can.
4. Play the "I see something red" game with the leader only giving one adjective initially and the "guessers" trying to figure out what the object is by asking questions about other aspects of it.
5. There seems to be no word in Ewe for 'color', yet there are names for some colors. Try to find out how many there are and how differences such as shades are indicated, if at all.



SUPPLEMENTARY MATERIAL (Characters in Search of an Author):

This is Ayawokoko. He is tall but not very stout. He has long arms. He has a broad face and always wears black glasses. Today he has on maroon pants and a greenish shirt. His walking stick is fairly long and he walks quite rapidly.

NOTES

1. See the Special Skills Handbook for vocabulary concerning parts of the body, and for articles of clothing.
2. See Lesson 10 in the Grammar Handbook for an explanation of adjectives and other modifiers.

KPEKPEƉEŋU ƒE NYAFƆKPEWO:

Amesia enye Ayawokɔkɔ. Ekɔkɔ gake melolo akpa o. Abɔ didi nɛ.* Eƒe ŋkume le gbadzaa eye eɖɔna gaŋkui yibɔɔ ɣesiaɣi. Egbe lá, edo atawui dzẽ ɖe kple dziwu si le abe gbemumu ené. Eƒe atizɔti didi vie eye ezɔna kabakaba.

---

*See page 1 in the Grammar Handbook for an explanation of the origins of nɛ.

ACTIVITIES:

1. Use the pictures on p. 41 and make up similar descriptions of the other characters.
2. Along with your classmates, bring in one or two objects apiece and lay them out on a table or desk in the front of the classroom. Take turns looking at them for 15 seconds or so, then turn away and see how many you can describe.
3. Choose someone everyone knows well and has seen that day. Describe the person physically, what they're wearing, and other distinctive characteristics such as the quality of their voice, and see if the class can guess who it is.
4. Find pictures from newspapers or magazines and write brief descriptions of the people or objects they depict. (Try to choose widely varying things such as a river, drums, etc.) Check what you have written with your teacher to be sure you are using proper Ewe expressions and not just translating from English.

DZESINUWO

EVALUATION ACTIVITIES:

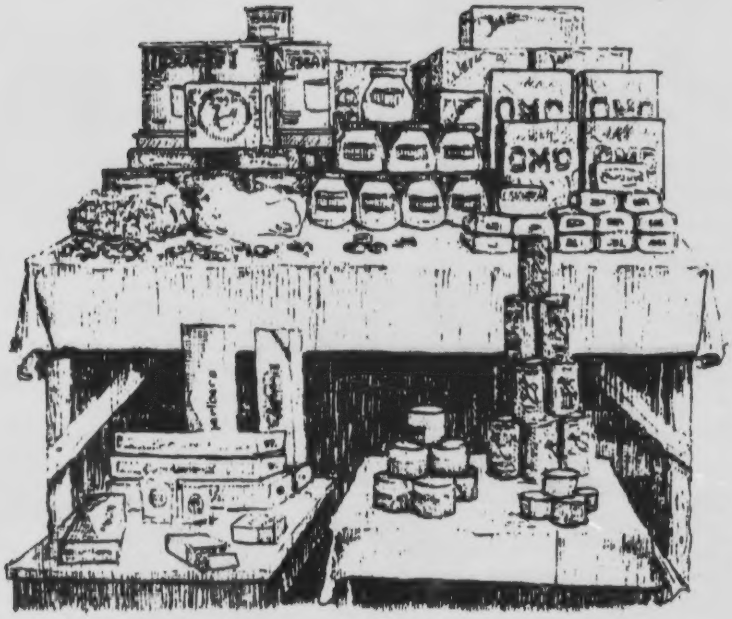
1. Go back to Lessons Six and Seven and imagine (or put) yourself in situations where you are looking for or asking about a particular object. Do you feel more confident now that you can give a more complete description of the item in question?
2. Paint a verbal picture of some familiar scene. Look at it, sketch it and then label it with as many descriptive words as possible.
3. As a class, put all your descriptive words on cards and then use them as a flash-card game. When a card is shown, the player must make a sentence using the card.
4. Return to this lesson's objectives. Give yourself a grade on a scale of 20 showing how fully you feel you have accomplished each of them.

Basic Objective: /20

Supplementary Objective: /20

NUƉUƉUƑEƑLE

BUYING FOOD



Lesson Ten * Nusɔsrɔ̃ Ewolia

OBJECTIVES

Basic Material:

To be able to buy foods in the market.

Supplementary Material:

To be able to buy foodstuffs in a shop, comparing sizes and prices.

BASIC MATERIAL (Dialogue):

Young woman: Hello.

: Hello, how's the household?

Young woman: Fine. If you please, how much is the "ademe"?

: Five francs apiece.

Young woman: Fine. I'll take three.

: There, will that be all?

Young woman: Yes, that's enough. I'm leaving. Thanks.

: Okay, don't mention it.

CULTURAL NOTES

1. Observe how various kinds of food are arranged, sold and packaged.* Do you find it appealing? Might you later?
2. Note "acceptable" ways of carrying things one has bought.
3. Does being able to speak Ewe make an appreciable difference in price? in how you feel about marketing? in how people respond in selling you things?

---

*For more names and types of food, see the lesson on Foods in the Special Skills Handbook.

GƆMEDZEDZE - NYAFƆKPEWO:

Nyɔnuvi: Guɖe, dada.

Nudzralá: Guɖe, aƒemetowo?

Nyɔnuvi: Wofɔ̃. Meɖe kuku, nenie neɖo ademè a?

Nudzralá: Teƒe ɖeka biye.

Nyɔnuvi: Enyo. Lɔ teƒe etɔ̃ nam.

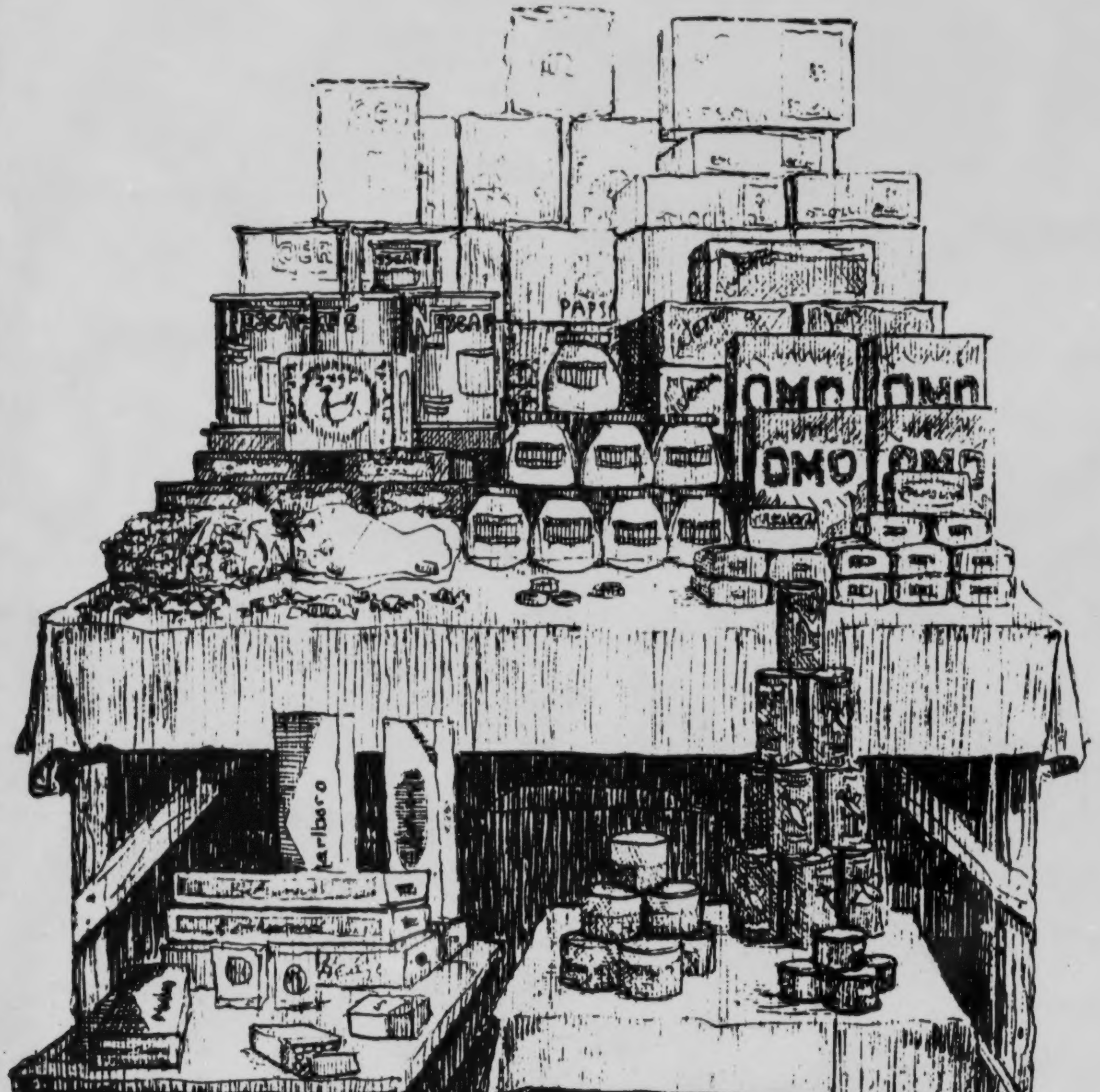
Nudzralá: Evɔ. Eya ko ƒle ge nele a?

Nyɔnuvi: Ɛ, esu. Medzo. Akpe, sea?

Nudzralá: Yoo, akpe mele o.

ACTIVITIES:

1. Memorize the dialogue and then practice it using different words for foods you are interested in buying.
2. Bring, or have your teacher bring various types of foods to class. Learn how each is arranged and sold. Practice buying and selling them with your classmates.
3. If you see a new kind of food or spice ("condiment") that interests you, you shouldn't have any trouble finding out its name. Can you also find out what it's used for or how it should be prepared?


PAPS
OMO
OMO
OMO
OMO
Marlboro

SUPPLEMENTARY MATERIAL (Cummings Device):

: Greetings, Mr. Storekeeper.

Storekeeper: Greetings. What would you like?

: I'd like __________. How much is it?

Storekeeper: The big size is 150. The little one is 50.

: Are there different kinds?

Storekeeper: Sure. This is a(n) __________ one and the other is __________.

: Which is better?

Storekeeper: The __________ one is. It's __________er and not as expensive as the __________ one.

NOTES

1. African languages have not always been able to keep pace with the rate at which new things have been introduced into the culture, nor have they been able to avoid the temptation of simply "borrowing" a foreign name or a trademark. Thus, one is sometimes obliged to ask for such things as "papier hygiènique-rouleau ɗeka," "cornblifu"-"casierɗeka" or "milo-boîte gãto".
2. See Lesson 12 in the Grammar Handbook for an explanation of how to form comparatives.

KPEKPEÐEŊU ƑE NYAFƆKPEWO:

: Fiasetɔ, medo gbe nawo.

Fiasetɔ: Mexɔ gbe. Nuka dim nele?

: Mele $\underset{\text{I}}{\underline{\qquad\quad}}$dim. Nenie nedzrae?

Fiasetɔ: Gãtɔ xɔ alafa ɖeka kpl'afã. Vitɔ xɔ biye'wo.

: Esia tɔgbe vovovowo le a?

Fiasetɔ: Ɛ, esia enye $\underset{\text{II}}{\underline{\qquad\qquad}}$ eye evelia enye $\underset{\text{III}}{\underline{\qquad\qquad}}$.

: Ekae nyɔ wu?

Fiasetɔ: $\underset{\text{(II)}}{\underline{\qquad\quad}}$e. $\underset{\text{IV}}{\underline{\text{E}\qquad\quad}}$ wu, eye mexɔ asi abe $\underset{\text{(III)}}{\underline{\qquad\quad}}$ o.

I	II	III	IV
tinápà	Afrikatɔ	Ablotsitɔ	sɔgbɔ
edze	Togotɔ	Amerikatɔ	lolo
ami	Ghanatɔ	yeyetɔ	nyɔ
kafe	xoxotɔ		vivi

ACTIVITIES:

1. Practice the dialogue, using as many variations as you can.
2. Pair off with a classmate. Take turns playing the roles of buyer and seller using the picture on page 111 as your "shop."
3. Bring, or have your teacher bring to class a half dozen or so items which might be bought in a shop and play "store". Try to obtain things which come in several brands and sizes in order to make your exchange more interesting.

DZESINUWO

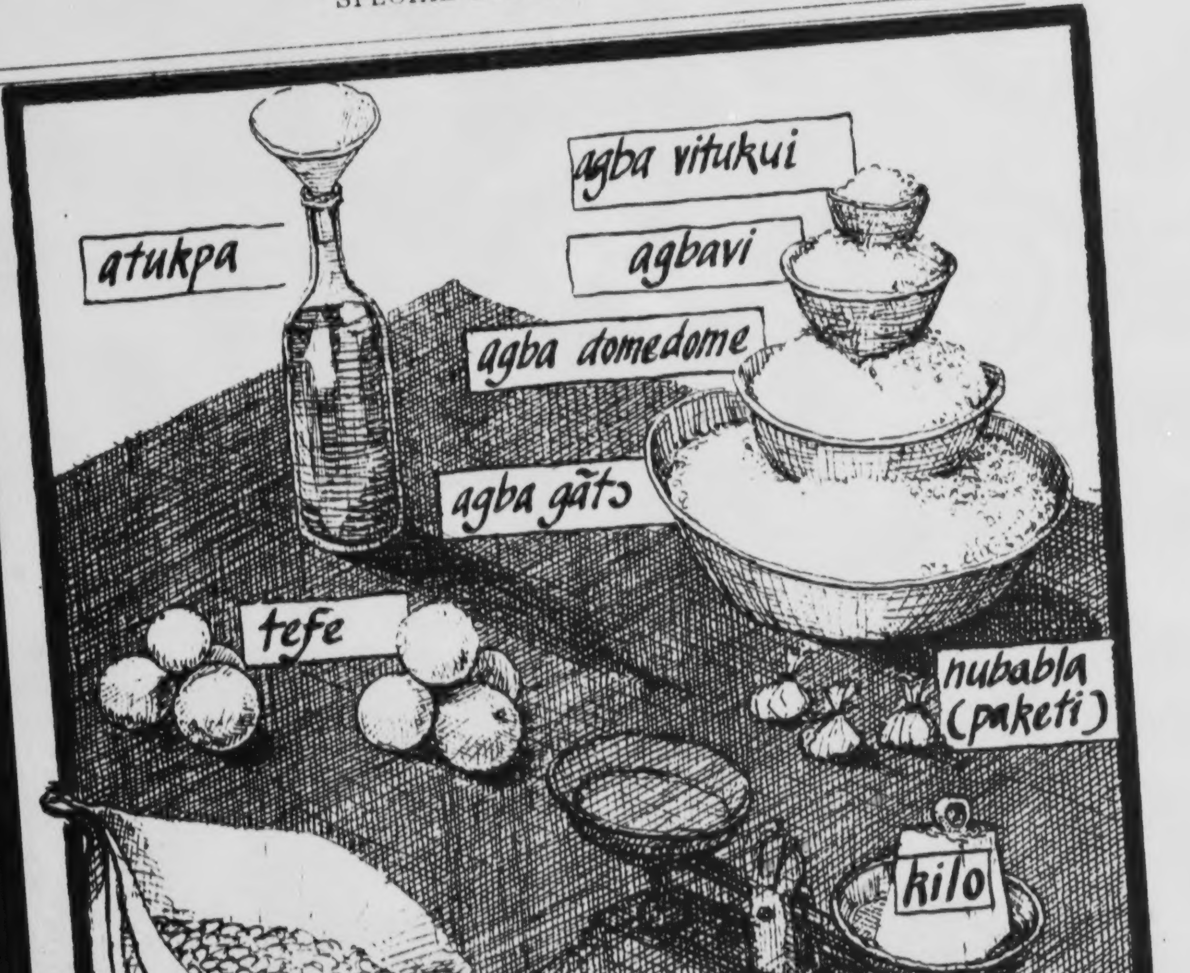
EVALUATION ACTIVITIES:

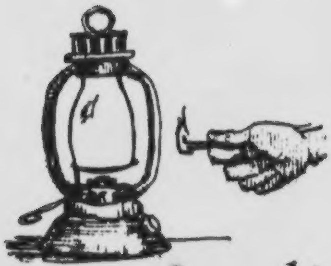
1. Wander slowly through a market; discretely observe and listen to people buying food at stands or in the various shops. Make note of things that are said and done, especially the most common phrases, and share them with the class. Check unclear expressions with your teacher.

2. People are often willing, as good business practice, to let you sample a bit of their wares, and may well be surprised or flattered that you're interested. Take advantage of this to try new things, but be sure to show your appreciation (whether you end up liking it or not). Find out how to say "I've never eaten this before. May I try some?"

3. Can you successfully fill your market basket with fresh and "pre-fab" foods? Make a note below on how well you've done and what (if any) "faux pas" you may have made.

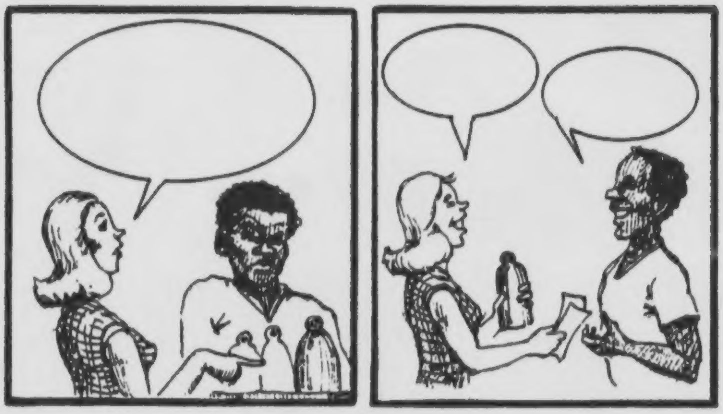
4. Once again, refer to the objectives and check your progress.


atukpa
agba vitukui
agbavi
agba domedome
agba gãtɔ
tefe
nubabla
(paketi)
kilo
kotokú
akpa
afã́
blibo



ASIƉEƉE

BARGAINING



Lesson Eleven * Nusɔsrɔ̃ Wuiɖekelia

OBJECTIVES

Basic Material:

To be able to determine and use proper bargaining techniques when buying things.

Supplementary Material:

To be able to bargain confidently and competently for the rental price of a room or house.

BASIC MATERIAL (Dialogue):

Da-Esi: What's the price of this bell?

Blacksmith: ________________________________.

Da-Esi: Come now, that's too expensive. And that one?

Blacksmith: This? ____________________________.

Da-Esi: Come on! Kind sir, won't you come down a bit?

Blacksmith: Not a chance. White men ____________________.

Da-Esi: I beg you. I'm not a rich person, mind you. I'm only a teacher.

Blacksmith: Very well. __________________________.

CULTURAL NOTES

1. Learn which sorts of things may be bargained for and which not. If the price is set, can you still get "a baker's dozen"?
2. There seems to be a whole range of bargaining techniques. Learn as much as you can about them and about the "psychology" behind them. Is success solely dependent on personality?
3. Does having (and using) a sense of humor help?

GƆMEDZEDZE - NYAFƆKPEWO:

Da-Esi: Nenie nedzra gatiŋgo sia?

Gbede: Biye dzẽ asieke.

Da-Esi: Oo, exɔ asi akpa. Ekem ɖe?

Gbede: Eya? Exɔ akpe ɖeka.

Da-Esi: Tsô! Amegã, maɖe edzi nam oa?

Gbede: Ao ɖe. Ga le yevusi fũu!

Da-Esi: Meɖekuku nawo. Nye menye kesinɔtɔ o ɖe. Nufiala koe menye.

Gbede: Enyɔ. Tsɔ biye dzẽ atɔ̃ vɛ naxɔ gbãtɔ.

NYA BUBU ƉEWO:

ɖe dzi

____

de dzi

____

"Yevu ɖu nu."

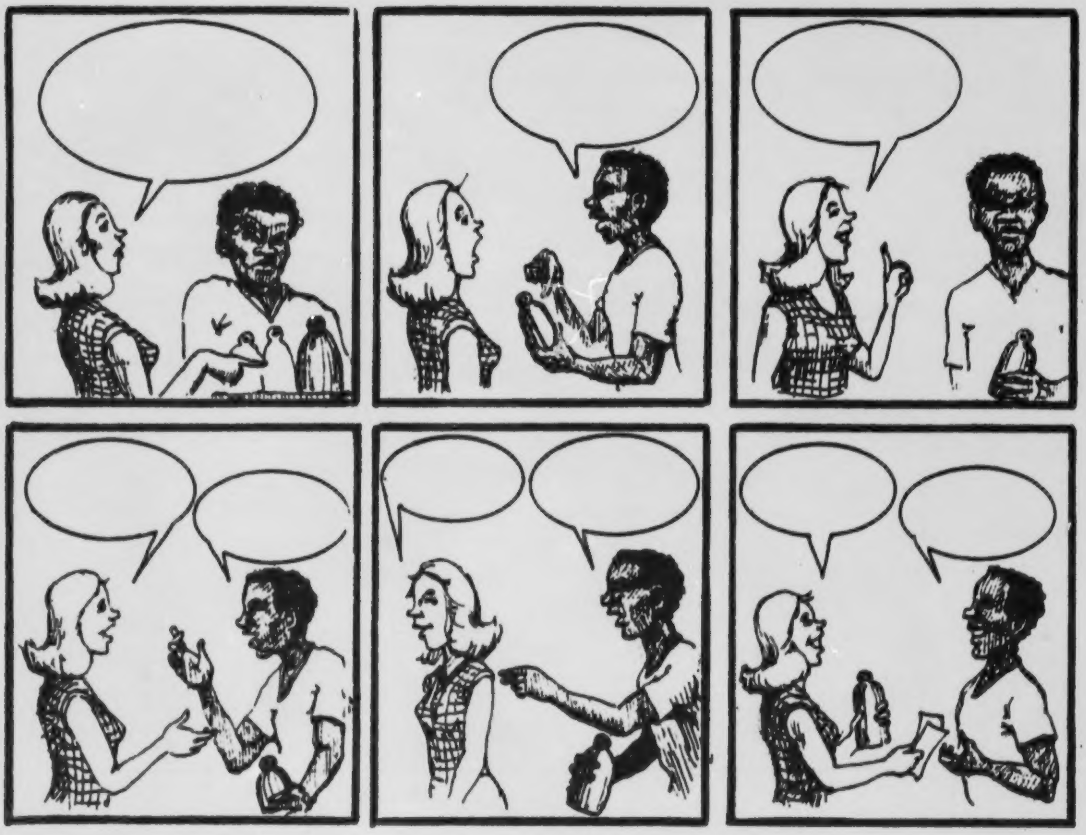
____

____

____

ACTIVITIES:

1. Practice variations of the basic dialogue with your teacher and classmates, using different items and prices.
2. Invite a vendor to class or take your class to market. Try buying things of varying quality and quantity, noting differences in price and in the seller's willingness to bargain.
3. Think up a bargaining technique of your own or record one you have used to good advantage and write out a short dialogue showing how your exchange would go.
4. Imagine the exchange between the two persons in the illustration and write the lines in the empty balloons. Pair off with a classmate and practice your dialogues.



SUPPLEMENTARY MATERIAL (Role-Play)*:

Situation: You have gone with a friend to rent a house for yourself, or with a student you are supporting to help them rent a room. In setting a price it's important, too, to know what it includes in the way of amenities (water, furniture) and responsibilities.

CAST

Peace Corps Volunteer
**Friend or Student
**Owner of house or rooms
Owner's spouse (optional)

---

*See Teacher's Handbook, p. 37 for a description of this technique.
**The teacher should take one of these parts.

KPEKPEƉEŋU ƑE NYAFƆKPEWO:

NƆNƆME: Xɔ̃wo aɖe kplɔ wo yi xɔhaya ƒea. Alo, woŋutɔ ekplɔ sukuviwò ɖeka si ŋu akpe ɖe le xɔhaya me. Ne edo asi la, ele vevie be nanya be etsi, xɔmenuwo, kple dɔwɔnawo le eme mahã?

NYA AƉEWO:

abati

____

zikpui

____

núɖàƒé

____

____

____

ACTIVITIES:

1. Take turns assuming different roles in the play so that you are familiar and conversant with both sides' vocabulary, questions and perspectives.
2. Have your teacher arrange a "dry-run" with someone in the village/town so you can get a feel for a realistic situation.
3. Do another role-play based on the pictures on page 123.

DZESINUWO

EVALUATION ACTIVITIES:

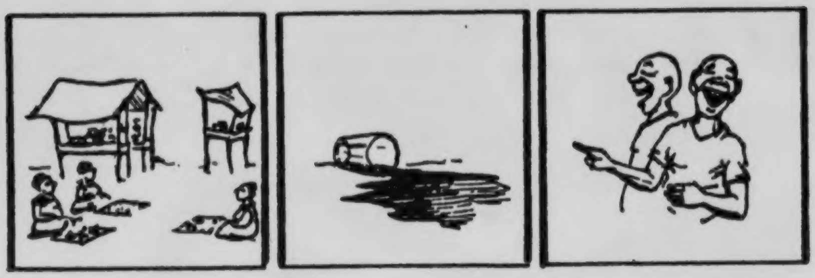
1. Go out by yourself and try your hand at bargaining. Don't, however, limit yourself to just one or two purchases, vendors or situations. Try as many as time (or your tastes, or your pocketbook) will allow. If you find a particularly good technique or happen upon an especially generous merchant, be sure to "share the wealth" with your classmates and friends.

2. Try "comparative pricing": bargaining for the same thing in a number of places to find the best buy. Careful though...Can this be done on the same day in the same market-place? Once you begin bargaining do you feel any obligation to buy? Should you?

3. Write a brief statement below describing how well you think you have fulfilled this lesson's objectives.

NUSIDZO GBƆGBLƆ

TELLING WHAT HAPPENED



Lesson Twelve * Nusosrõ Wuievelia

OBJECTIVES

Basic Material:

To be able to tell about something that happened to you or to someone else.

Supplementary Material:

To introduce a personal experience and relate it as a story.

BASIC MATERIAL (Narrative):

Last night Dan and I went to the movies. On the way we ran into George. He locked his motorbike to a tree so he could join us. When it was over, we took a taxi home. But the driver's fare was outrageous. He and George argued about it. When the driver tried to punch George, he blocked him with his helmet: POW! and we all took off.

NOTE

Telling about an experience is sometimes difficult since it involves developing plot and timing that contribute to making the story interesting. You would be well-advised to have one or two brief tales ready for use when the occasion arises. This is less artificial than it may appear since most of us unconsciously develop such stories given enough time. Although there is no way of setting up this "experience sharing", if you are prepared, you can easily participate.

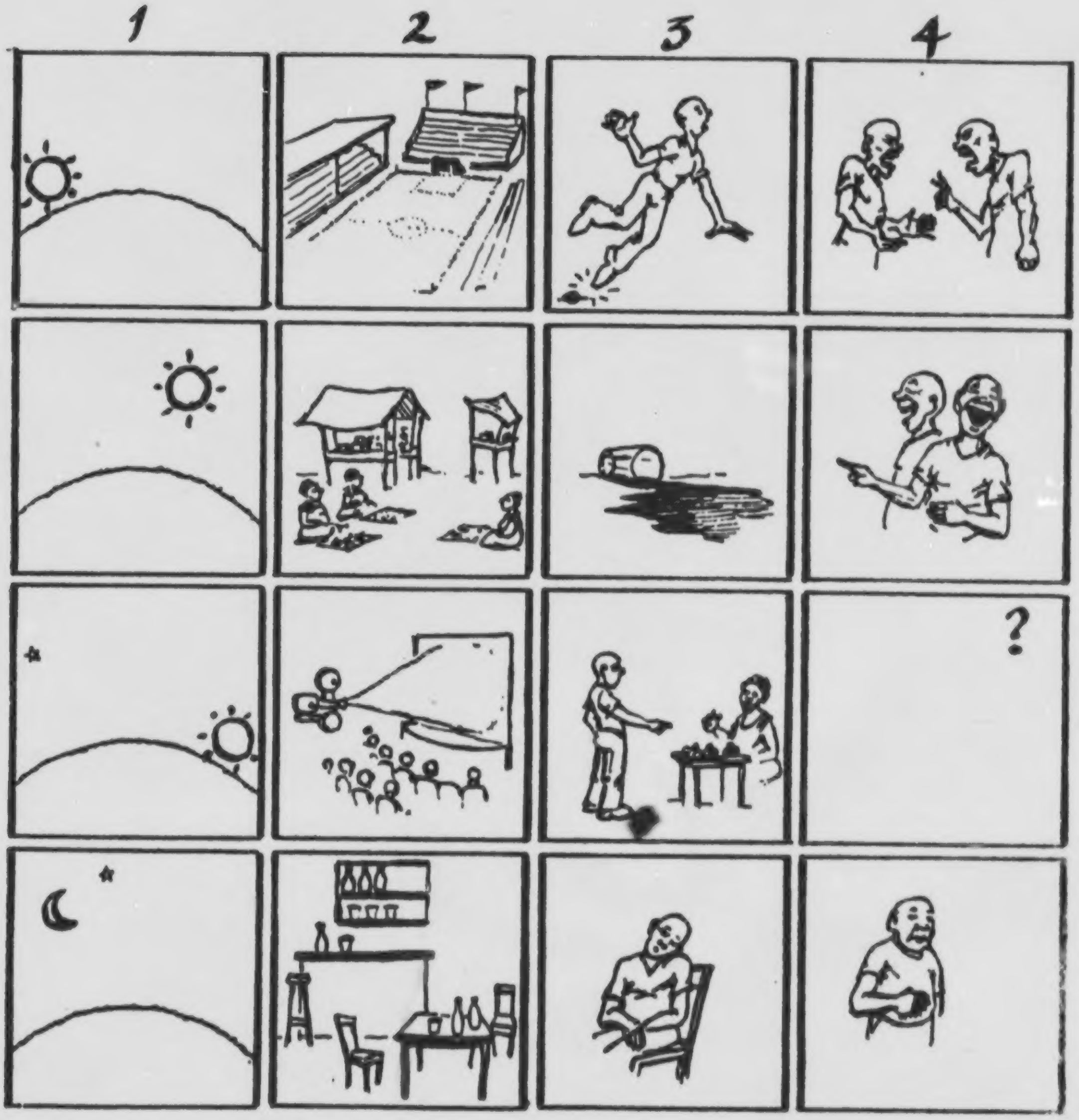
GƆMEDZEDZE - NYAFƆKPEWO:

Etsɔ zãme nye kple Don, mìyi "sinéma". Le mɔa dzi mìke ɖe George ŋuti. Ebla emɔa ɖe gati aɖe ŋu be ne yeade ha kplimì. Esi mìdò gó lá, mìɖo ʋu yi aƒeme. Gake asi si ʋukulá yɔ namì lá, menyo kura o.

Wò kple George, woʋli asia. Esi ʋukulá la di be yeada kɔ lá, George tsɔ gakuku xe mɔ nɛ. Kpaa! Eye mìsi dzó!

ACTIVITIES:

1. Take notes on this tale as your teacher is telling it. Without looking at the text and without writing down anything further, try to reconstruct and retell it. If need be, ask your classmates for help (in Ewe!) as you go along.
2. Look at the illustration on the next page. Choose a box from each column and relate the sequence of events. Practice with other combinations of boxes.
3. Write out an interesting (amusing?) story of something that happened to you. Can you retell it without looking at what you have written? Practice it until you can.
4. Get your teacher and friends to tell you other short stories about themselves. Ask them questions about the experience and then have them ask you some. How much did you understand/remember?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SUPPLEMENTARY MATERIAL (Recitation)*:

Listen to this one! Last Monday, ______________________.

I didn't know that ______________________.

And so, when I ______________________,

a surprising thing happened to me ______________________

____

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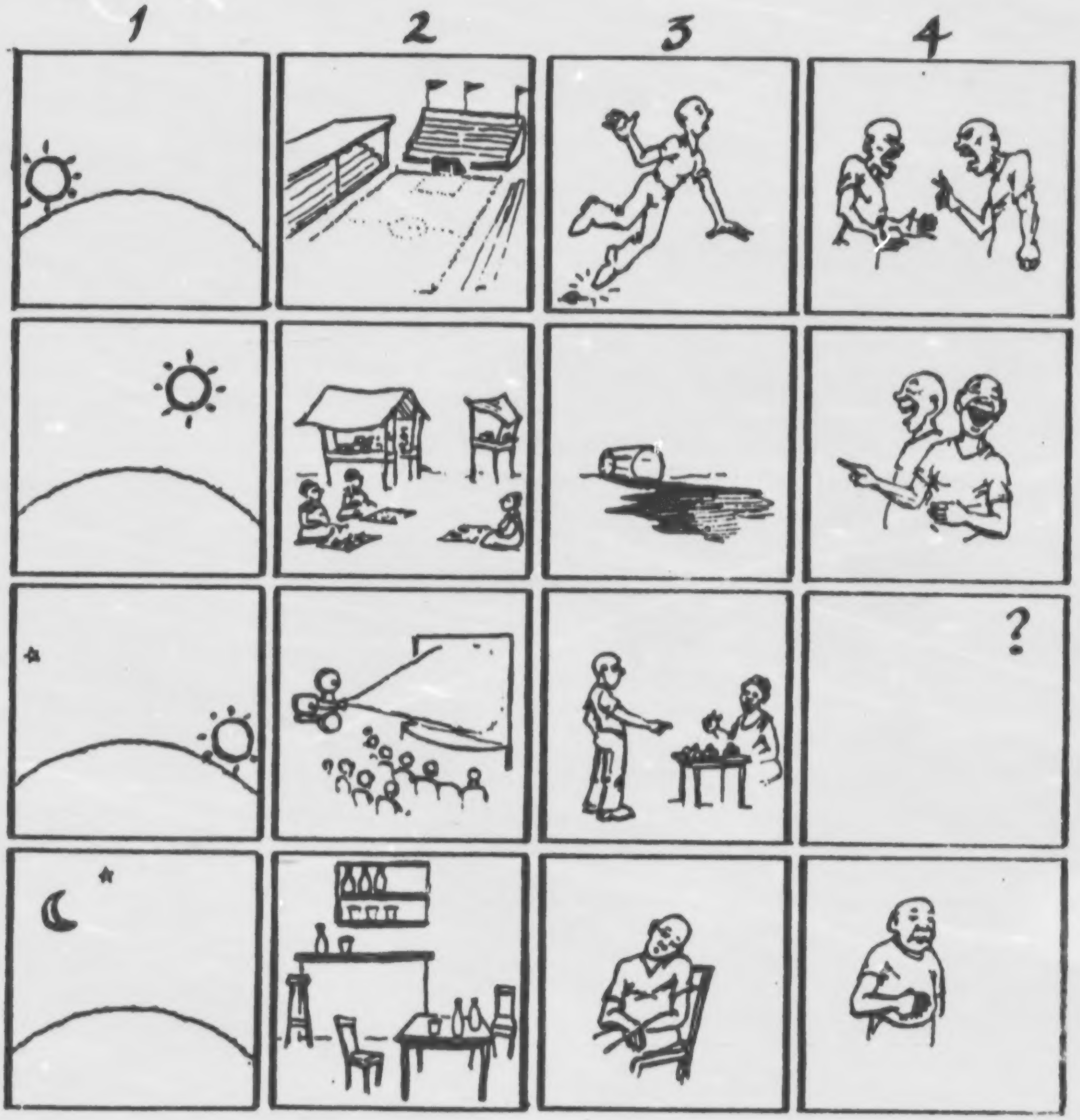
*For a more complete description of the Recitation technique, see page 23 of the Grammar Handbook.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SUPPLEMENTARY MATERIAL (Recitation)*:

Listen to this one! Last Monday, ______________________________.

I didn't know that ____.

And so, when I ____,

a surprising thing happened to me _______________________________

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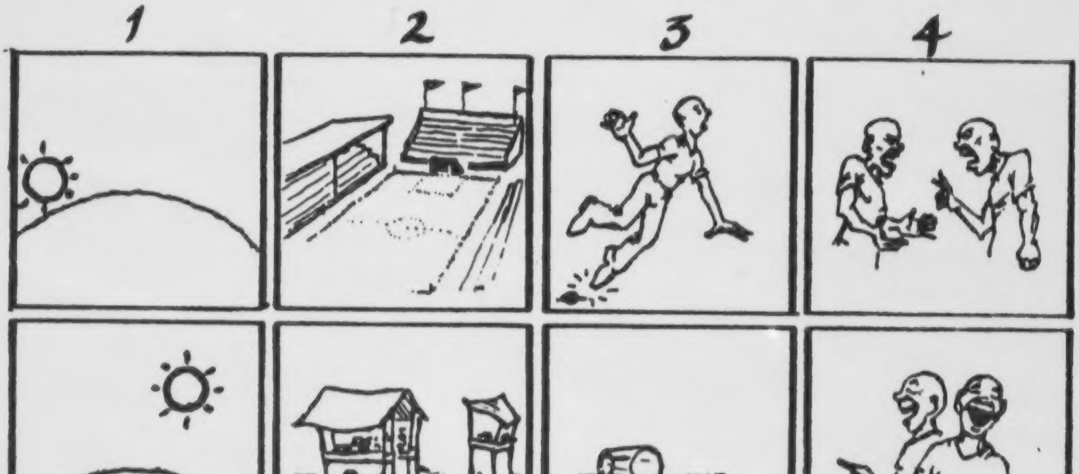
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SUPPLEMENTARY MATERIAL (Recitation)*:

Listen to this one! Last Monday, ________________________.

I didn't know that ________________________.

And so, when I ________________________,

a surprising thing happened to me ________________________

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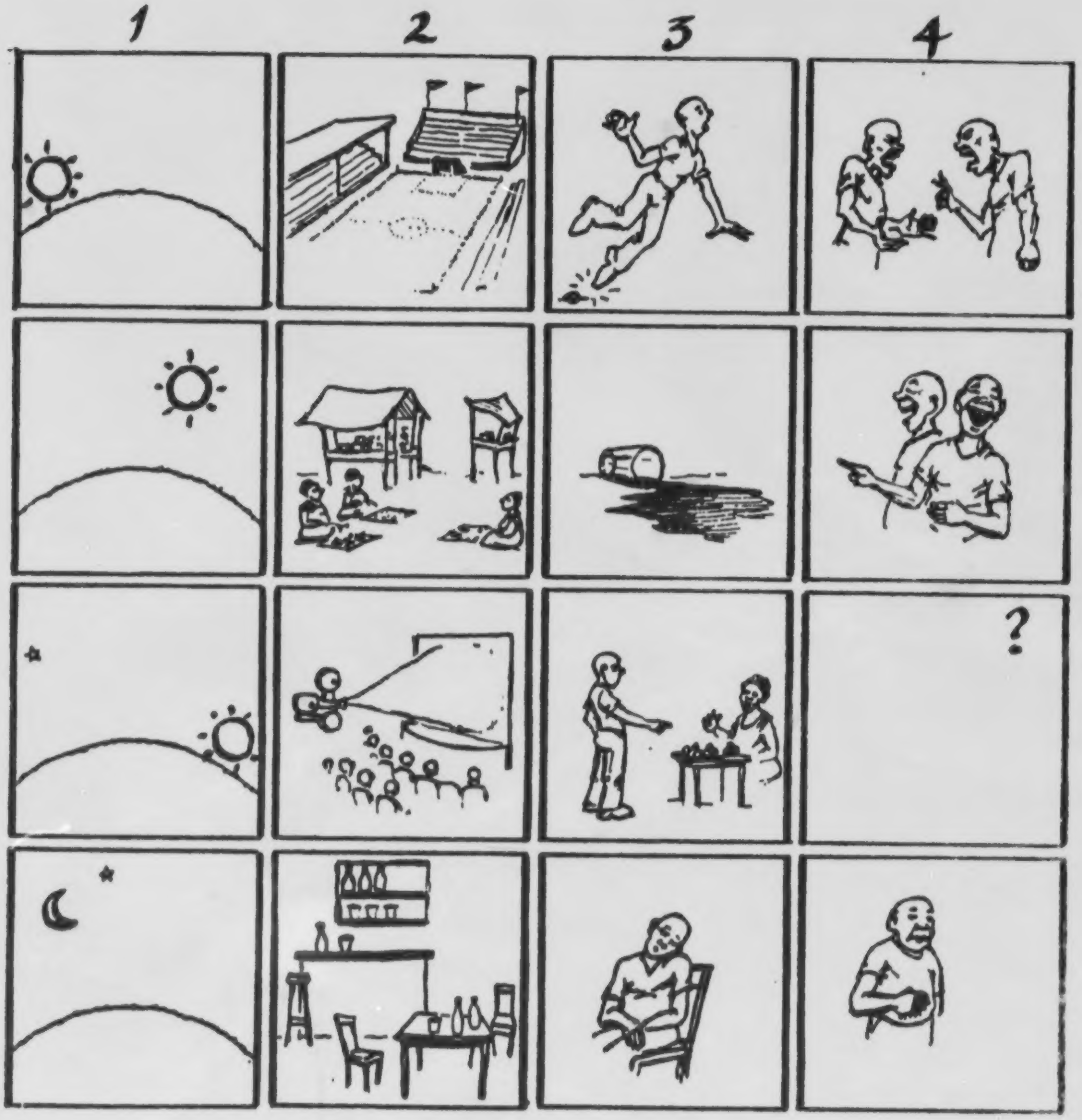
*For a more complete description of the Recitation technique, see page 23 of the Grammar Handbook.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SUPPLEMENTARY MATERIAL (Recitation)*:

Listen to this one! Last Monday, ______________________.

I didn't know that ______________________________.

And so, when I ________________________________,

a surprising thing happened to me __________________

____

____

____

---

*For a more complete description of the Recitation technique, see page 23 of the Grammar Handbook.

KPEKPEƉEŊU ƑE NYAFƆKPEWO:

Mise gli loo! Nyitsɔ dzoɖagbe, ______________________________.

Nye menya be ____.

Alebe esi me ____ lá,

nukunusia va dzɔ ɖe dzinye: ______________________________

____

____

____

ACTIVITIES:

1. Memorize the introductory sentence "a surprising thing happened to me."
2. Construct a story (real or imagined) using the skeletal structure provided, and present it to the class. Then, if that format doesn't suit you, make up one entirely of your own creation.
3. When you have settled on a good story, memorize it.
4. Ask your teacher or friends to help you locate a book of stories or a tale serialized in the newspaper.* Note how they begin, develop a plot line, and end.

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*Consult the bibliography in the Appendices of the Special Skills Handbook for some possible titles.

EVALUATION ACTIVITIES:

1. Have someone read some of the stories from the Special Skills Handbook. Listen to the stories and see how much you can understand.

2. Review the objectives in this lesson. How well did you do?

3. Go back to the beginning of this unit and give yourself a series of informal grades reflecting how well you think you've accomplished each chapter's objectives. Be sure to "bone up" on things you may have forgotten and maybe rework anything you didn't quite master.

Chapter **Need work:**

7: ______ ______________________________
8: ______ ______________________________
9: ______ ______________________________
10: ______ ______________________________
11: ______ ______________________________
12: ______ ______________________________

UNIT THREE

TALKING ABOUT EVERYDAY AFFAIRS

"Ame deka fe ta koe biana le
kɔfe eye woŋoa kɔfeatɔwo be tadzɛe."

This unit is designed to provide you with language facility for the give-and-take of daily life. It will help you learn to talk with and about people you meet or work with every day. It will provide vocabulary for finding your way and telling time. It should enable you to take a taxi in the city and to "eat out". Thus, if you finish all of the lessons in this unit, you will know how to:

Discuss the way things are, and are not.	Lesson 13
Talk about people.	Lesson 14
Tell time and make appointments.	Lesson 15
Give and understand directions.	Lesson 16
Order food, on the street or at a chop bar.	Lesson 17
Understand and respond to requests for borrowing.	Lesson 18

TECHNIQUES FOR CULTURAL EXPLORATION*

There is a simple three-step procedure which you can use to stretch your understanding of the local culture. If you put it into practice you will be distinctly set apart from the typical superficial tourist. You may want to devote a few minutes to these procedures every day. The three steps are:

1. Make observations.

Visit homes, schools, businesses, factories, meeting places, churches, etc. Observe everything you can. Observation is more than just seeing. The observant person notices the texture of a fabric, the sounds and smells of a market, methods of construction, arrays of colors. Observe not only material things, but also the behavior of people and their attitudes. Write your observations on a page divided into three columns. Your list might include statements such as the following:

Observations	Assumptions	Validations
Women wear long dresses in public.		
Clothing is neat and colorful.		

2. Make assumptions about observations.

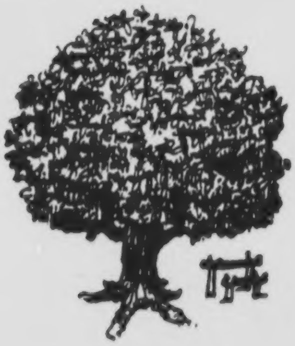
The next step is to draw some tentative conclusions concerning the meaning of your observations. Of course, your assumptions may often be wrong. But you should make hypotheses anyway, write your assumptions in the next column, and try to answer the questions: "What does this mean?" "Why is this done?" "What does this show about the culture?"

Observations	Assumptions	Validations
Women wear long dresses in public.	High value placed on modesty.	
Clothing is neat and colorful.	Value placed on personal appearance.	

3. Validate your assumptions.

Are your assumptions accurate, or have you misinterpreted things? You should expect many or even most of your assumptions to be incorrect, since you are looking at another world through your own (foreign) background and values. One way to validate your assumptions is to make more observations by talking to people, or by becoming directly involved in activities with people.

Observations	Assumptions	Validations
Women wear long dresses in public.	High value on modesty.	Many observations. Checked with the woman next door.
Clothing is neat and colorful.	Value placed on personal appearance	Talked with people: most don't own many clothes but try to keep them clean and neat.



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*Language Acquisition Made Practical, E. Thomas Brewster and Elizabeth S. Brewster. Lingua House: 915 West Jackson, Colorado Springs, Colorado, 80907.

ƉIKEKE LE AME'VE DOME

DISCUSSING THE WAY THINGS ARE AND ARE NOT

Lesson Thirteen * Nusɔsrɔ̃ Wuietɔ̃lia

OBJECTIVES

Basic Material:

To be able to discuss a point of interest with someone, agreeing or disagreeing tactfully.

Supplementary Material:

To be able to parry an offensive remark and express some anger effectively.

BASIC MATERIAL (Dialogue):

Old Man: Americans are all rich.

PCV: No, that's not so.

Old Man: And yet I see you all riding motorbikes, and everyone has a fridge and a stereo as well.

PCV: Wait a minute so I can explain. These things aren't exactly ours.

Old Man: Is that right? Where do you get them?

PCV: It's our organization that gives them to us. If we should leave, they come take many things away and give them to others.

Old Man: Americans are nuts!

CULTURAL NOTE

1. You are not obliged to respond to all of the questions or teasings (provocations) people may direct at you. It is important, however, both for respect from the community and your own self-respect as well, that you know how to tactfully stand up for your own basic values and how to gracefully "bow out of the ring" when the stakes get too high or when you feel your opinions are being misunderstood.
2. What do people in Togo think of someone who gets overtly angry? How do they respond?

GRAMMAR NOTES

1. For an explanation on the use and formation of the Imperative, see the Grammar Handbook, Lesson 11.
2. The Conditional can be found in Lesson 9 in the Grammar Handbook.

GƆMEDZEDZE - NYAFƆKPEWO:

Ametsitsi:	Amerikatɔwo katã kesinɔtɔ wonye.
PCV:	Ao ɖe. Alakpaé.
Ametsitsi:	Vɔa, mekpɔ be mi katã mikuna mɔ eye "frigo" kple "steréo" le amesiame si hã.
PCV:	Lala vie ne maɖe eme nawo. Numawo menye mìatɔ tututu o.
Ametsitsi:	Nyateƒe a? Afikae miekpowo tsoe?
PCV:	Miaƒe dɔmetɔ wonye. Nenyebe mìadzo lá, wóva xɔna nugeɖee le mìasi tsɔ na mia nɔvi búbuwo.
Ametsitsi:	Amerikatɔwo menyo o ɖe.

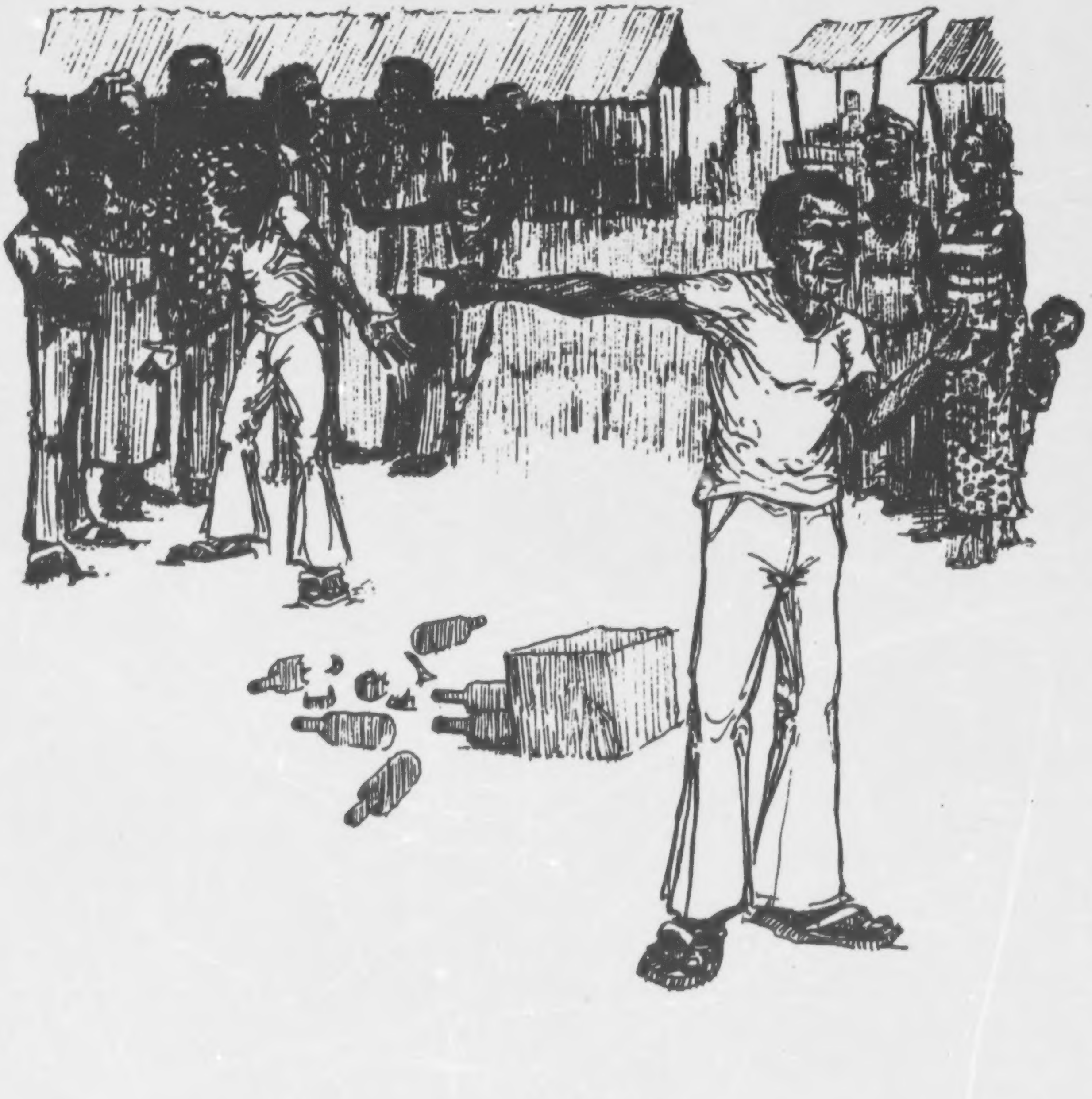
ACTIVITIES:

1. Read through the dialogue several times, at first silently and then aloud.

2. How many ways are there to say "I beg to differ with you" in Ewe? Practice the mini-drama using other such expressions.

3. Practice the dialogue with your teacher and classmates, making sure that you learn and have a feeling for both the provocative and defensive positions.

4. Look at the picture on the next page. Imagine the conversation and compose a short dialogue to present to the class.



SUPPLEMENTARY MATERIAL (Mini-drama).

Boorish Man: Yovo, how about buying me a beer?

Kim: It's up to you, brother.

Boorish Man: Ah, this young man knows what he's talking about. Let's go!

Kim: Have you ever met a white person?

Boorish Man: Lots of times. But your women are disrespectful.

Kim: How so?

Boorish Man: They won't accept our "fun and games". They're just sluts anyway.

Kim: Easy does it, mister! Or I'll get angry.

Boorish Man: Yovo, it's only a joke. Don't get all upset.

NOTE

Have you ever noticed how often (or how rarely) verbal battles in Togo become physical ones? Ask your teacher or friends about the status and frequency of fist-fighting (kɔdada) in African society.

KPEKPEÐEŊU ƑE NYAFƆKPEWO:

Nyadila: Yevu, madze biya nam oa?

Kim: Nɔvinye...ele gbɔwo. (Eku ɖe ŋutiwo.)

Nyadila: Ɛhẽ, dekadze sia nya nu ŋutɔ. Va mìdzo.

Kim: Ekpe yevu kpɔa?

Nyadila: Ɛ, zi geɖee. Gake miaƒe nyɔnuviwo mebuna ame o.

Kim: Nukatae?

Nyadila: Wo melɔ̃na "gbegble" o. Gbolo koe wonye.

Kim: Amegã...blewu! Aloo, mabi dzi ɖe wo.

Nyadila: Yevu, fefenya koé. Ne megavewo o.

ACTIVITIES:

1. Practice the mini-drama, putting lots of strong emotions (appropriate or inappropriate) behind each part.

2. Write a dialogue about a preconceived notion you or someone you know had about Togolese culture, showing an African's reaction to it and how they eventually "shot it down".

3. Make up an embarrassing and/or humorous skit about someone being propositioned (at a party, in a bar) depicting how one might gracefully yet firmly say "No thanks" in a manner befitting Togolese culture.

DZESINUWO

EVALUATION ACTIVITIES:

1. Have your teacher (or a friend) tape (or fake) an argument (in a bar, on the street, at a party). Play the tape in class, take notes on it and check out new words. Then see if you can play the parts yourselves!

2. If you hear a loud argument going on in a bar or public place, wander discretely within earshot and see if you can catch some of the drift...or the epithets!

3. Review the objectives. Write out below what you have learned in this lesson.

DZEƉOƉO TSƆ AME ŋUTI

TALKING ABOUT PEOPLE

Lesson Fourteen * Nusɔsrɔ̃ Wuienelia

OBJECTIVES

Basic Material:

To be able to talk specifically about a person's character or behavior.

Supplementary Material:

To be able to talk about something that someone did for you.

BASIC MATERIAL (Constructalog):

Choose names for two people. Then use the words and phrases below to construct a dialogue between them about the character of a third person.

neighborhood (quartier)
bad (person)
miser
goodly, generous
funny, amusing
behavior

why
to hit (to beat) (someone)
to fight
to take care of (to look after)
to steal (something)
to obey

CULTURAL NOTE

1. There are no secrets in Africa. As anywhere, people are judged and esteemed for more than just their material wealth. As an American, you can be sure that your slightest movement will be "the talk of the town." Does this mean there is no privacy at all? What does it say about how you should conduct yourself in private and in public, socially and professionally?

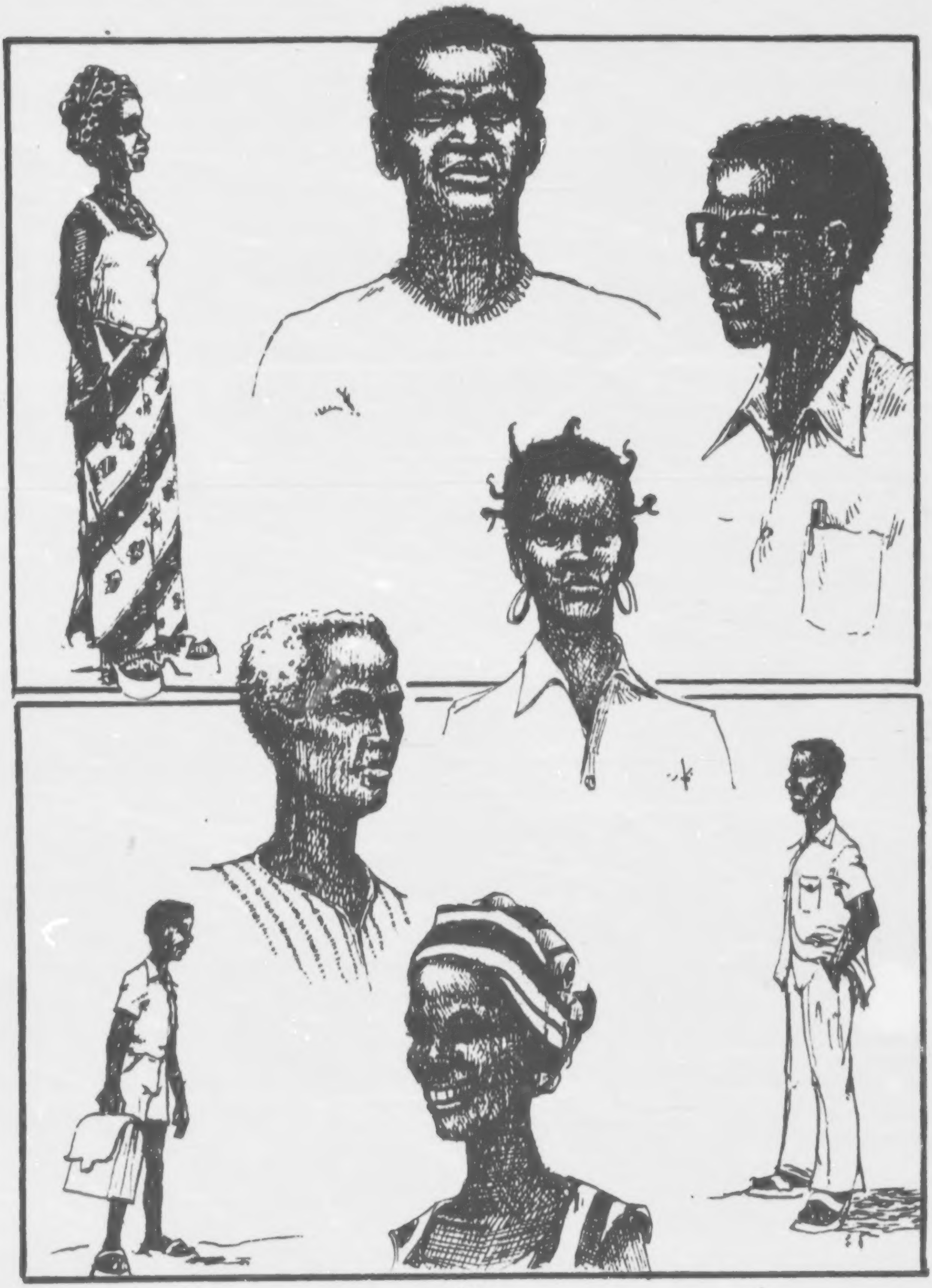
2. In what ways do people show their opinions/feelings about you, your position in the community and the work you have come to do? By speaking the language with as many people as possible you should discover avenues of communication and sources of feedback which might otherwise be unavailable to you.

GƆMEDZEDZE - NYAFƆKPEWO:

kɔme	nukatae
amebaɖa	ƒo (ame)
nuvelá	vli
dɔmenyótɔ	le be na (ame)
ɖikokóe	fi nú
nɔnɔme	ɖo tó

ACTIVITIES:

1. Use the characters on the next page. Make up a story about something one of them did, adding what it shows about their personality.
2. Make up a little play using three pictures, with two of the characters talking about the third.
3. Ask a friend (or your teacher) about a commonly known public figure (priest, school director, mid-wife) or about someone you both know. See if you can get them to talk about that person's character or behavior and note the words they use in their description/evaluation.
4. Ask someone else about the same third party, just to be sure you don't limit yourself to one person's opinion.



SUPPLEMENTARY MATERIAL (Dialogue):

Susan: Today a man in my neighborhood gave me some papayas he had picked.

Masa: Do you know him?

Susan: No, I don't. But, I do know he lives in the two-story house.

Masa: How thoughtful! (generous)

Susan: Truly. He said it was in gratitude for my good will and for my work.

KPEKPEƉEŊU ƑE NYAFƆKPEWO:

Susan: Egbe lá, ŋutsu ɖe si le nye kɔme gbe aɖiba aɖewo nam.

Masã: Edzesii a?

Susan: Ao, nye medzesii o ɖe. Ke menya pepepe be enɔna dziƒoxɔ dzi.

Masã: Dɔmenyótɔ wonye.

Susan: Nyateƒée. Eda akpe nam ɖe nye lɔlɔ̃nu kple nye dɔwɔwɔ tă.

ACTIVITIES:

1. Memorize the dialogue and practice it with your classmates and friends, putting as much genuine feeling into it as you can.
2. Make up a dialogue about someone you have met or something someone did to/for you, expressing how their action reflects on them as a person.
3. Write a similar dialogue changing the circumstances somewhat.

DZESINUWO

EVALUATION ACTIVITIES:

1. In your diary (if you keep one) or on the Notes pages of these lessons, try to develop a routine of writing brief sketches of new people you've met. Do one a day or one a week, but along with reviewing old vocabulary try to incorporate a new word or two each time.

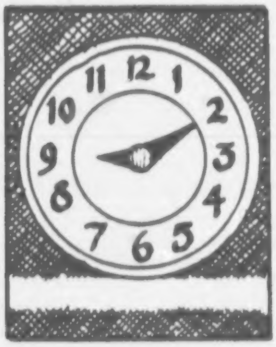
2. Ask the teacher to describe someone everyone in the class knows. See if you can guess who it is from the description. Do this several times. How successful were you?

3. In Togo-Presse (the newspaper), find the Ewe-language section and underline people's names in various articles. Then go back through and see if you can detect any adjectives or expressions referring to their character, behavior or opinions.

4. Review this lesson's objectives. Have you acquired the skills they set out?

GAƑOƑOGBƆGBLƆ

TELLING TIME



Lesson Fifteen * Nusɔsrɔ̃ Wuiatɔ̃lia

OBJECTIVES

Basic Material:

To be able to ask for and give the time correctly.

Supplementary Material:

To be able to use times in describing your daily schedule.

BASIC MATERIAL (Dialogue):

Young Man: Please, sir. What time do you have?

Supervisor: Quarter to five. Are you taking the train?

Young Man: Yes, what time does it leave?

Supervisor: It comes into the station around half past five and leaves at exactly six-ten.

Young Man: That's discouraging. My father said we'd meet here at four and eat before departing.

Supervisor: He's a bit late. Don't worry. He'll come soon.

CULTURAL NOTES

1. You may hear your friends speak of time as "elastic", or compare "l'heure africaine" to "l'heure américaine". What do these mean?
2. When you make appointments in Togo you will find that for certain things people are on time, while for others they are not. When is one expected to be on time? Is there a double standard for Americans and Africans? Is it ever impolite to be early? Should you scold someone who is late when time is important, or ask them for an excuse?
3. Think about the reasons people are late, their inability to "phone ahead", and what seems to be more important to them than punctuality.

GƆMEDZEDZE - NYAFƆKPEWO:

Ɖekadze: Amegã, meɖe kuku. Ganenie ƒo le gbɔwò?

Nudzikpola: Esusɔ miniti wuiatɔ̃ na ga atɔ̃. Aɖo keteke a?

Ɖekadze: Ɛ, ganenime wòadzo?

Nudzikpola: Eɖona vuto abe ga atɔ̃ kpl'afã eye edzona ga ade kple miniti ewo pepepe.

Ɖekadze: Eɖe dzi le ƒo nam. Fofonye be mìado go le afisia le ga ene me mìaɖu nu hafi miadze mɔ.

Nudzikpola: Etsi megbe vie. Megavɔ̃ o. Ela va fifilae.

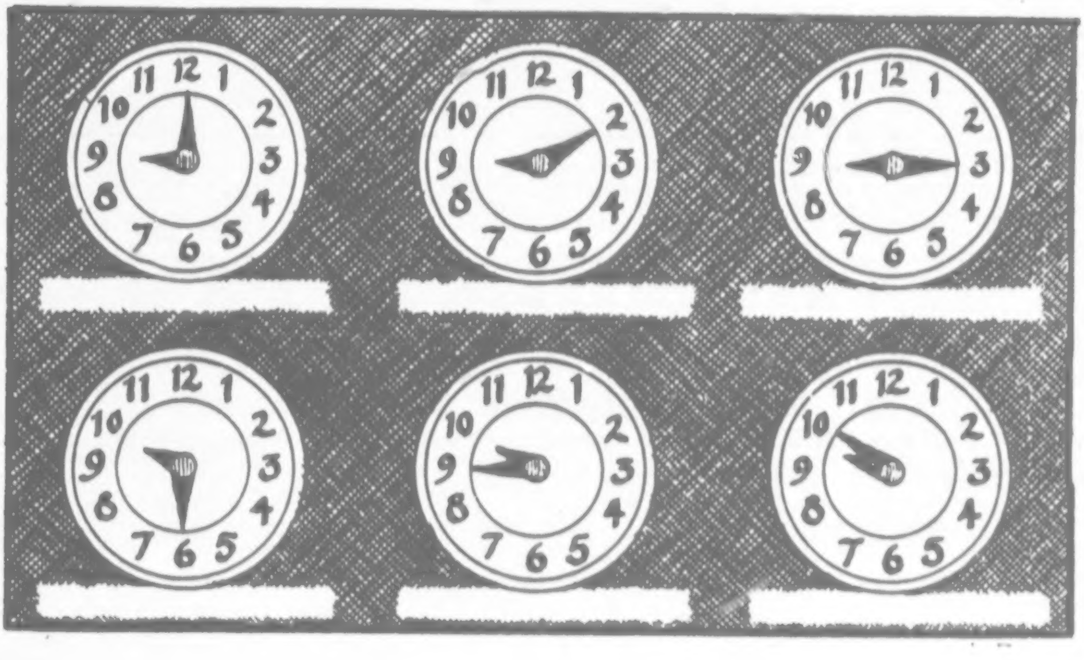
ACTIVITIES:

1. Practice the dialogue in small parts until you can repeat them well enough to put the whole thing together.
2. Practice with a classmate and then present the dialogue to the class.
3. On the blackboard take turns drawing clocks and telling time. Or, make up a mock train schedule using the illustration and practice saying when trains arrive at and depart from various places.
4. Write the correct times under the clocks on the next page.

NOTE

You may want to turn back to Special Lessons III and IV on pages 37 and 38 for a quick review of numbers.

(city)	(arrive)	(leave)	(city)	(arrive)	(leave)
Lomé		09:30			
Tsévié	10:10	10:20			


11 12 1 2 3 4 5 6 7 8 9 10

SUPPLEMENTARY MATERIAL (Recitation):

Make a list of things you do as part of a daily routine. Make up a brief recitation telling what you do when. Your teacher will give you a model; some expressions are provided here.

KPEKPEÐEŊU ƑE NYAFOKPEWO:

fɔ̃

lé tsi

ɖu nu

do awu

do go

de suku

dze dɔwɔwɔ gome

yi sɔleme

mlɔ anyi

ƒo bɔl

____

____

ACTIVITIES:

1. After you and your classmates have read your recitations on daily routines, take turns asking each other questions about when you do such-and-such or what time other things occur (movies, football matches, etc.).

2. In the course of conversation, ask your friends and colleagues what kind of a daily schedule they keep. This will give you occasions not only for practicing times but also for gaining insights into different lifestyles.

3. As you learn new key words for daily activities, write them down. For some, it may be helpful to draw your own figures to help you remember the expressions.

DZESINUWO

EVALUATION ACTIVITIES:

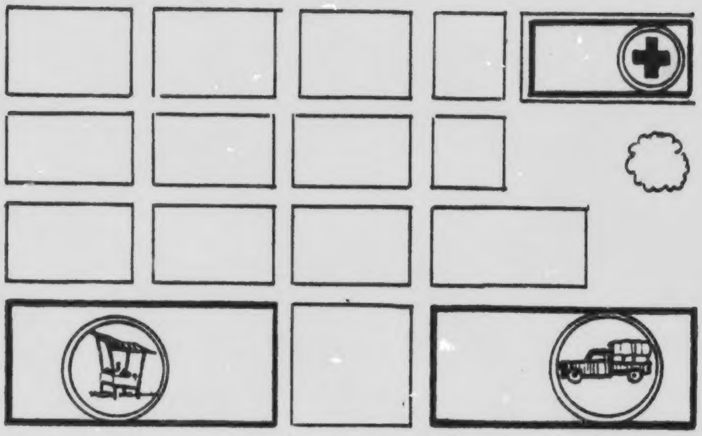
1. Organize a "Time-Telling Bee": Divide the class into two teams. Have your teacher write times on the board and see which team can tell time most accurately in Ewe.

2. Have someone read a list of times in Ewe. Write them down as they are read. How many did you get right?

3. Although people may often answer you in French, your ability to ask about times in Ewe will nevertheless make a good impression. If you have met the objectives set out for this lesson you should be able to get along in any situation or conversation involving time. Check back to page 163 and see.

MƆTABIABIA

FINDING YOUR WAY



Lesson Sixteen * Nusɔsrɔ̃ Wuiadɛ̃lia

OBJECTIVES

__Basic__ __Material__:

To be able to understand and follow a series of directions for finding your way to some destination.

__Supplementary__ __Material__:

To be able to give directions to someone else.

BASIC MATERIAL (Operation)*:

The hospital? It's not far from here at all.

Walk straight ahead on the main road.

When you get to the train station, cross the tracks.

After that, pass through the main market, the charcoal market and the Anagos' section of town.

The tiny road on your right doesn't count; take the next one.

If you get as far as the big tree, you'll see the hospital on the hill to your left.

CULTURAL NOTES

1. You may already have discovered how African conceptions of time differ from those of western cultures. What about distance? When someone tells you, "Oh, it's not far at all," is that always true for you as well? Why the discrepancy?
2. Is distance generally measured in time or miles/kilometers?
3. Even the smallest village has names for various sections (or "quartiers") such as: Zɔngo, Assahounfedɔme, Nyekɔnakpɔe, or Kodzoviakɔfe. Finding out the meanings and origins of such names can be fun and might even help you remember where they are located.

---

*For a complete description of the Operation technique, see page 25 in the Teacher's Handbook.

GƆMEDZEDZE - NYAFƆKPEWO:

Kɔ̃dzia? Medidi tso afisia kura o.

Tsɔ mɔgã sia. Ele ŋgɔgbe ɖãa.

Ne eɖo vuto lá, tso gakpomo me.

Emegbe lá, to asigãme, akasime kple Anago kɔme.

Mɔ vitukui si le dusiwo me la, mele eme o. Tsɔ evelia.

Nazɔ vaseɖe atigã gɔme. Akpɔ kɔ̃dzi le to si le emiame dzi.

tututu

____

tɛ̃ɛ̃

____

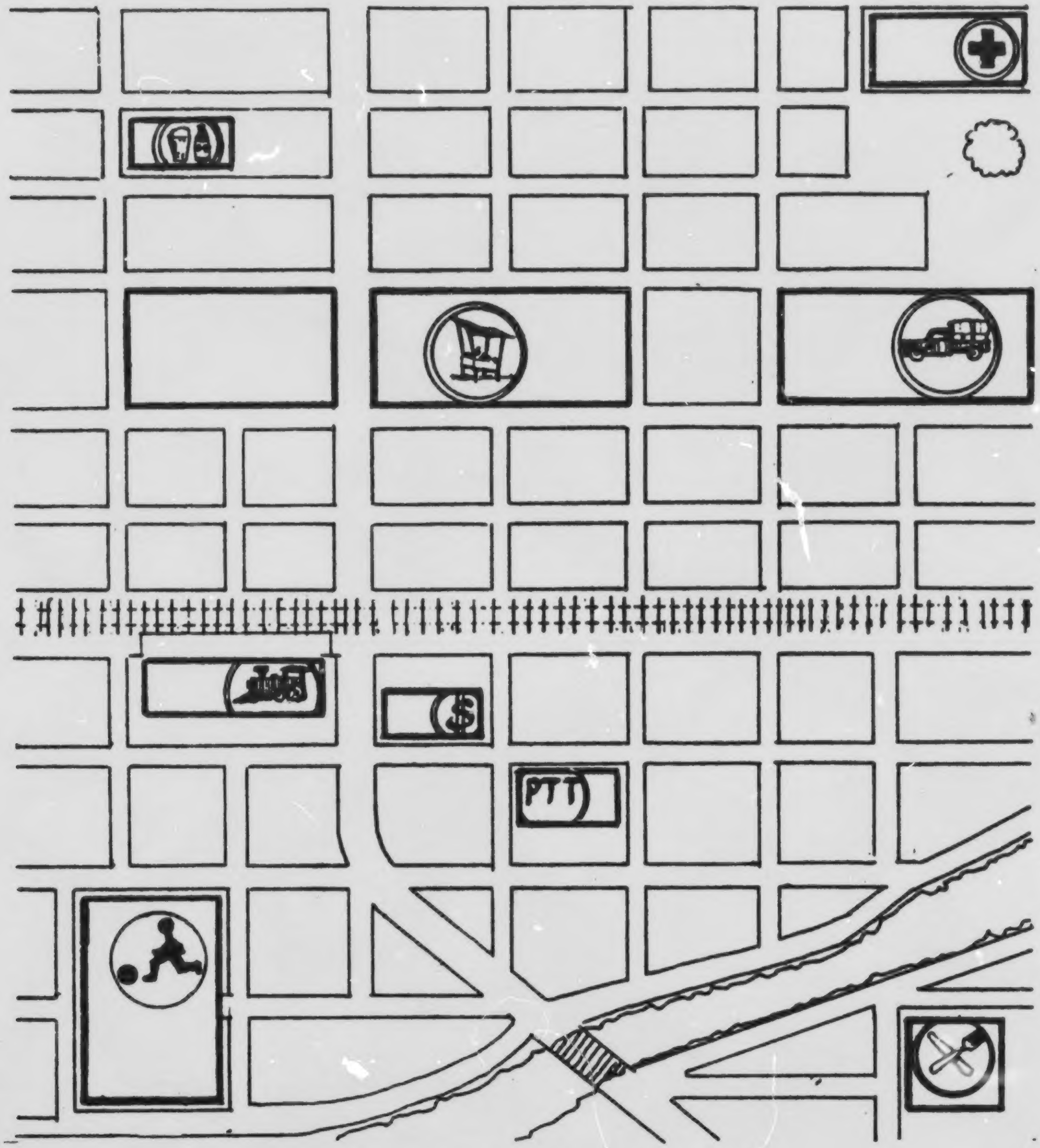
agbadroƒe

____

____

ACTIVITIES:

1. Take turns giving parts of the directions while one of your classmates draws a corresponding map on the blackboard or on a sheet of paper.
2. Can you ask questions for each of the steps given? (This is important in case you misunderstand or forget part of the directions.) If you have trouble, try writing them out, then check with your teacher or a friend.
3. Pick a starting point and a destination using the map on the next page and write out directions for getting from one to the other.
4. Practice giving and receiving directions with your teachers, friends and classmates within your training site or neighborhood before venturing out into bigger territory.


PTT

SUPPLEMENTARY MATERIAL (Spiel):

Imagine that you are taking a taxi to some place the driver is unfamiliar with. Using the words provided (and others you know), make up a series of commands you might use to direct him with.

- the right-hand road
- the lake shore (river-, lagoon-)
- bridge
- 2-story house
- playing field (stadium)
- here
- lorry park
- the neighborhood where "Bawa" lives
- intersection
- the chief's house
- the post office
- go straight

NOTE

Directing a taxi may be easier since you can use gestures to help make things clear and since the driver will probably understand at least some French. See how far you can get without these "crutches". If you get lost, have him take you to someplace you recognize and start over or ask someone for help. The practice you get is well worth the extra fare, and your courage in trying should make a good impression.

KPEKPEƉEŋU ƑE NYAFƆKPEWO:

ɖusime mɔ
tɔgo
alẽ
dzifoxɔ
bɔlƒoƒe
afii

"station"
Bawakɔ̃dzi
mɔdzeƒe
fiaƒeme
posu
yi ŋgɔ

ACTIVITIES:

1. Write out your spiel and present it to the class. Can they follow your directions?
2. Add other locations to the map on page 177. Pair off with another student and practice asking for and giving directions.
3. Use the map of Lome in the Special Lesson following this one or draw one of your town. Pick a starting point and a destination and write directions for how to get from one to the other.
4. Take turns with your classmates, quizzing each other on how to get from one place to another.
5. Make up a standard set of directions you can use to tell friends how to find your home, school or training site.

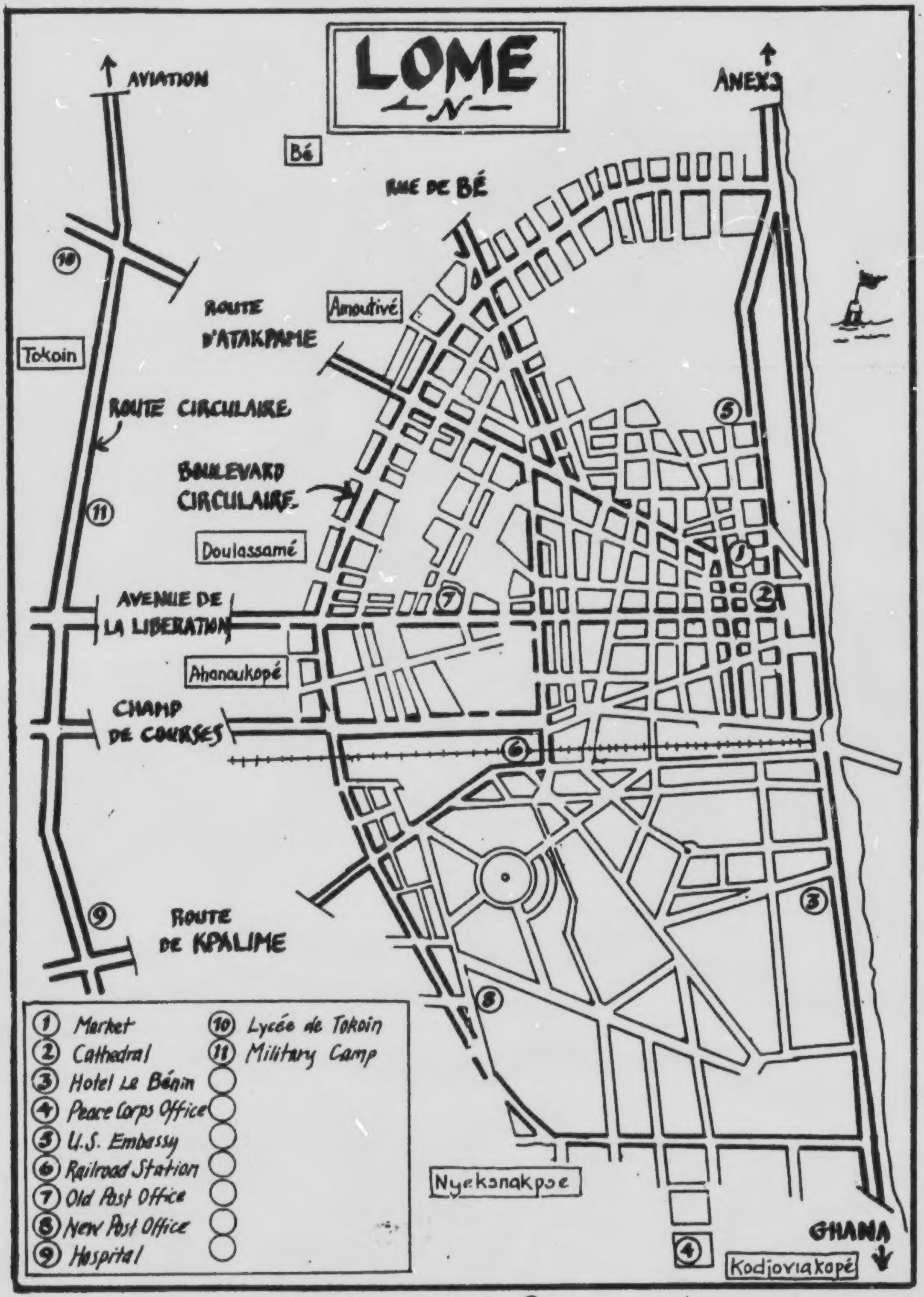
DZESINUWO

EVALUATION ACTIVITIES:

1. Organize a "Treasure Hunt" or a "Scavenger Hunt" with new directions to be found at each outpost. Have it end up at a favorite watering-hole or restaurant so everyone can get together and share their experiences afterwards...in Ewe, of course!
2. Ask someone in town the best way to some place you already know how to find. Can you follow their directions?
3. Next, ask about somewhere you've not yet been to. Can you ever get people to draw you a map?
4. Review the objectives for this lesson and write a brief statement about how well you've accomplished them.

Basic Objective:

Supplementary Objective:


LOME
N
AVIATION
ANEXO
Bé
RUE DE BÉ
⑩
ROUTE D'ATAKPAME
Amoutivé
Tokoin
ROUTE CIRCULAIRE
⑤
BOULEVARD CIRCULAIRE
⑪
Doulassamé
①
②
⑦
AVENUE DE LA LIBERATION
Ahanoukopé
CHAMP DE COURSES
⑥
③
⑨
ROUTE DE KPALIME
⑧
① Market
② Cathedral
③ Hotel Le Bénin
④ Peace Corps Office
⑤ U.S. Embassy
⑥ Railroad Station
⑦ Old Post Office
⑧ New Post Office
⑨ Hospital
⑩ Lycée de Tokoin
⑪ Military Camp
Nyekɔnakpɔe
④
GHANA
Kodjoviakopé

NUƉUƉUDƆDƆ

GETTING SOMETHING TO EAT

Lesson Seventeen * Nusɔsrɔ̃ Wuiadrẽlia

OBJECTIVES

Basic Material:

To be able to ask about and order things to eat in a fufu bar.

Supplementary Material:

To gain further practice in ordering food from a street vendor.

BASIC MATERIAL (Dialogue):

Etse: Good evening, ma'am.

Food-seller: Good evening; what will you have?

Etse: I don't know. I've never eaten these various things.

Food-Seller: The lamb-sauce is delicious. Like to try a bit?

Etse: Okay. You're right, it is good.

Food-Seller: What will you have with it? Rice, foufou, or pate*?

Etse: If that's fermented pate, I'll have two 20-franc helpings.

CULTURAL NOTES

1. Eating at a "chop bar" can be very satisfying...and cheap! If you're repulsed initially by the seemingly unappetizing atmosphere, do two things. First, stop and remember that the vendor's livelihood depends on high standards. Second, close your eyes a minute and take in the rich smells, the patterns of sound.
2. At first, it is best to go with a friend and avoid the rush-hour crowds, since hungry customers may get impatient with yovos who can't make up their mind!

---

*In Ghana, the English equivalent of akple is "porridge" and that of detsi is "soup".

GƆMEDZEDZE - NYAFƆKPEWO:

Etse: Gudivi, mamã.

Nuɖala: Gudivi see. Nuka ɖu ge nele?

Etse: Nye menya o. Nye meɖu nu vovovo siawo kpɔ o.

Nuɖala: Egbɔlã detsia vivina ŋutɔ! Maɖɔe kpɔ a?

Etse: Fãa. Evivi, nyawó.

Nuɖala: Nukae natsɔ ɖui? Mɔlua? fufua? aloo akplẽa?

Etse: Ne amokplẽ le la, maƒle biye ene.

NYA BUBU ƉEWO:

kɔe va
____

ewɔkple
____

egblẽ
____

dedetsi
____

nye meɖuna domenuwo o
____

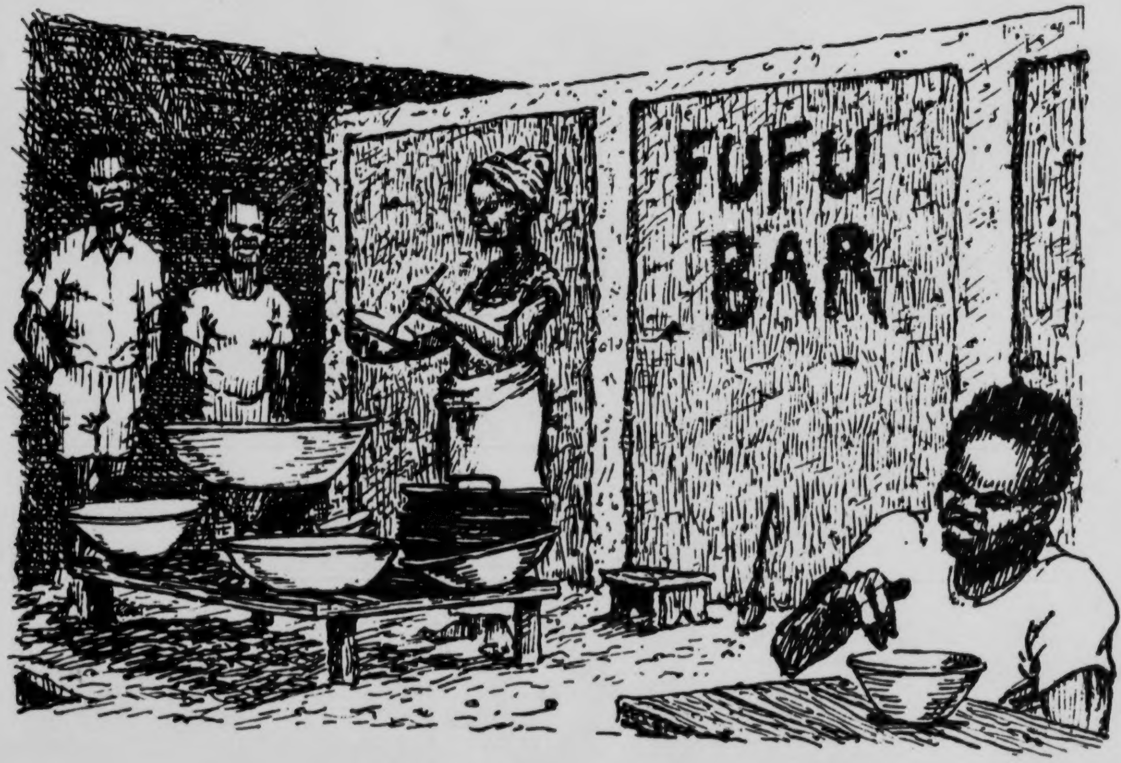
kà ataɖi ɖe edzi
____

elãkae nye esia
____

tsikɔ le wunyem
____

ACTIVITIES:

1. Practice and learn the dialogue using various expressions and food-names.
2. Pair off with a classmate. Take turns playing the roles of the people in the picture. Use the words and expressions from the dialogue in your conversations.
3. Bring some dishes to class, set up shop and take turns being cook and customer.
4. Have a traveling food-seller come to your classroom or house so you can practice ordering...and so you can try some new dishes!


FUFU
BAR

SUPPLEMENTARY MATERIAL (Dialogue):

Mama: Good hot rice here!

Kɔmla: Mama, I'm famished and what you're cooking is wonderfully tempting!

Mama: Is that so? How would you like it?

Kɔmla: I'll have a quarter's worth of rice and 10 francs' worth of "gari".

Mama: Notice, there's agouti, too! How much to you want?

Kɔmla: Put fifty francs' worth on and I'll see.

Mama: There you are. That'll be 85 francs.

KPEKPEƉEŋU ƑE NYAFƆKPEWO:

Mama: Mɔlu dzodzo loo!

Kɔmlã: Mama, dɔ le wu nyem eye nusi dam ne le lá, ele dzrɔ nyem ŋutɔ.

Mama: Nyawo a? Aleke n aɖuia?

Kɔmlã: Maƒle mɔlu kpɔnɔ kple gali biyẽ eve.

Mama: Xɔlã hã li. Enyo nawo a? Nenie naxɔ?

Kɔmlã: Tsɔ biye ewo ɖe eŋuti ne makpɔe ɖa.

Mama: Eyae nye esi. Tsɔ biye wuiadrẽ nam.

ACTIVITIES:

1. Make a brief list of calls vendors use to advertise their wares and to get people's attention. Is there a pattern? Can you repeat some of them for the class? How many can you recognize and understand?
2. After studying the dialogue, try a spontaneous role-play that begins with a food vendor's call.
3. Think of one or two things you've seen and would like to try. Can you get people to direct you to the appropriate place without having to seek it out yourself?
4. Send someone out to buy food for you on the street or in a chop bar. Tell them, as best you can, what kind of food you'd like (or dislike) and how much, and see what they come back with.

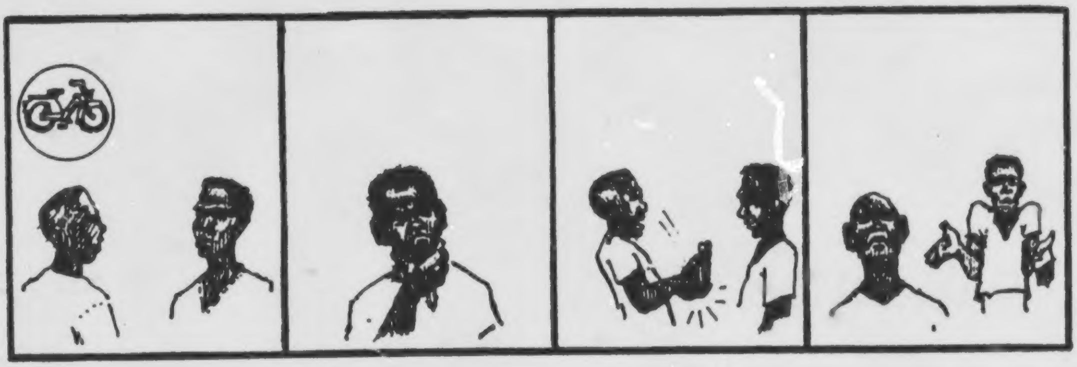
DZESINUWO

EVALUATION ACTIVITIES:

1. Go out to a chop bar and just listen to the exchanges while you're waiting in line or eating. Can you catch a few phrases you recognize?
2. Write down some of the most common expressions and food-names you hear and compare notes with your classmates.
3. Try frequenting different spots, tasting various kinds of sauces and pates; and try going at different times of day. Do the foods available differ? Does the clientele?
4. Go back over the objectives for this lesson and evaluate your progress towards meeting them.

NUɣEɣE

BORROWING THINGS



Lesson Eighteen * Nusɔsrɔ̃ Wuienyilia

OBJECTIVES

Basic Material:

To be able to understand the dynamics of lending and borrowing things in African society.

Supplementary Material:

To be able to tactfully turn down a request from a friend to borrow something.

218

BASIC MATERIAL (Narrative):

Charles is moving into his house. He sees he has forgotten a few things. Night has fallen, but he needs one or two things to cook supper. He goes to his neighbors' and they lend him oil and eggs. He promises to replace them tomorrow, but forgets. He becomes friends with the neighbors and the oil is never mentioned again. But the neighbors often borrow things from Charles, even when he's out. This bothers him. What can he do?

CULTURAL NOTE

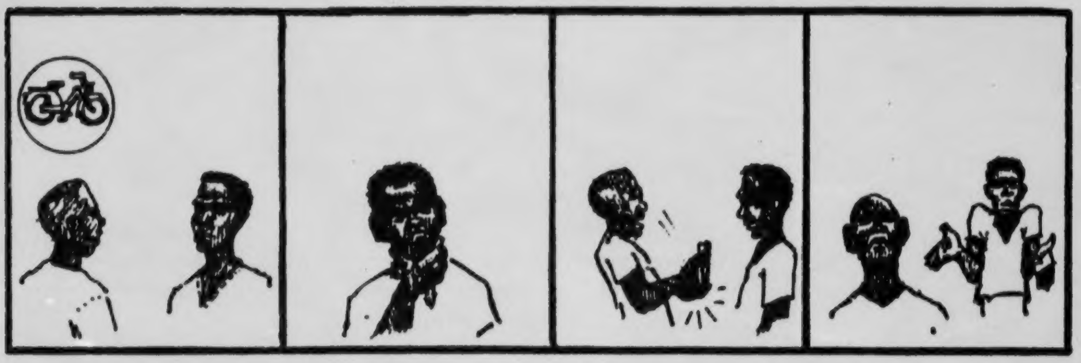
Both in class and out, take time to discuss the issues of begging, borrowing and lending. Be aware that Togolese are more direct in asking for things and that this is not necessarily a lack of respect. Asking for money and personal possessions is another matter. (You may well find that your true friends get the most uneasy when it comes to making such sensitive requests.) You don't have to give away everything to prove you're nice; and you don't want to become known as an "easy touch".

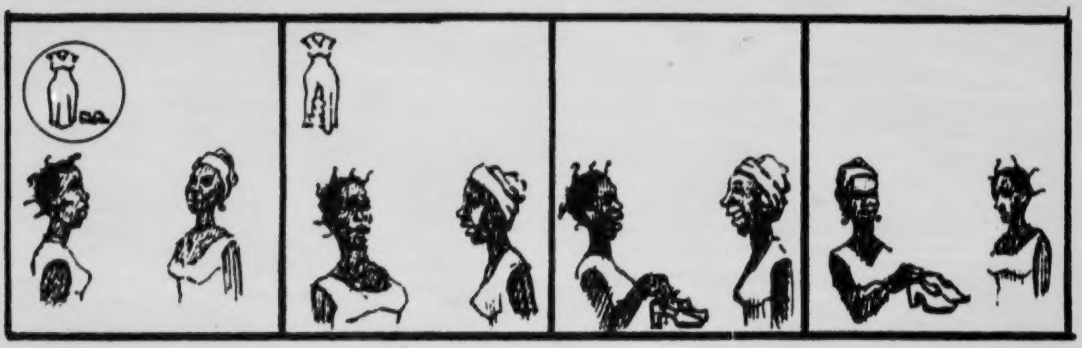
GƆMEDZEDZE - NYAFƆKPEWO:

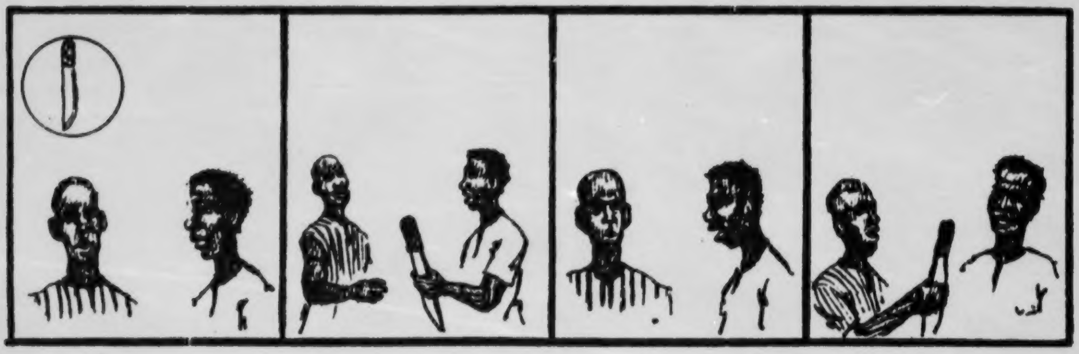
Charles le aƒe ɖom. Ekpɔ be yeŋlɔ nanewo be. Ezã do, vɔa ehiã nuɖeka aloo eve na nuɖaɖa. Eyi aƒelika gbɔ eye woɣe ami kple azi nɛ. Edo ŋugbe be yeatro nusiawo va etsɔ, ke eŋlɔe be. Charles kple aƒelikawo zu xɔlɔ̃wo eye womegaƒo nu tso amiɣenya ŋuti o. Ke aƒelikawo xɔna nu le Charles gbɔ edziedzi ne le emegbe gɔ̃hã. Nusia le fu ɖem nɛ. Aleke woawɔ?

ACTIVITIES:

1. After your teacher has read the narrative and asked you questions about it, take turns with your classmates asking each other questions.
2. Write a "parallel" narrative about this same topic in your own culture.
3. Write dialogues which correspond to the exchanges on the next page.
4. Have someone other than your teacher tape-record themselves reading the narrative so that you may begin to get used to another speaker's accent.







SUPPLEMENTARY MATERIAL (Dialogue):

Mawuena: Tom, tomorrow I'm going to borrow your motor-bike to go to Kpalime.

Pat: Alas, my friend. I'm sorry, but we're forbidden to let anyone else ride our bikes.

Mawuena: If they don't see it, how will they ever know?

Pat: You're right. However, if there were an accident, my director would expel me from Togo.

Mawuena: Really? Are they that severe?

Pat: No fooling.
(No kidding.)

NOTES

1. A word exists in Ewe for "to lend": ɣe, but there doesn't seem to be any for "to borrow" other than xɔ (to take).
2. In English we tend to use various forms of politeness (such as I'd like to...Would you mind if...) in making requests. Do such forms exist in Ewe? Are they often used? Can you foretell something about the nature of a request by the introductory forms used to begin it with?

KPEKPEÐEŊU ƑE NYAFƆKPEWO:

Mawuena: Tom, etsɔ maxɔ emɔwo ne mayi Kpalimé.

Pat: Ao, exɔnye. Evem vie, gake wogbe be amebúbù maku mìaƒe mɔ o.

Mawuena: Ne wómekpɔe o lá, aleke woateŋu agbeê?

Pat: Tɔwo dzɔ. Vɔa, ne afɔku va dzɔ la, aƒetɔnye ava nyam le Togo.

Mawuena: Nyateƒe a? Esesẽ nenema?

Pat: ξ, nye mablewo kura o.
(Menye fefe o.)

ACTIVITIES:

1. Memorize the dialogue, making special note of such conciliatory expressions as "You're right" and "Would I kid you?"
2. Ask your teacher and friends for other expressions that are useful in tactfully disagreeing with someone or refusing a request.
3. Write a parallel dialogue in whch the borrower requests a different item.

DZESINUWO

EVALUATION ACTIVITIES:

1. Ask your teachers and friends to lend you things. Start with something small and inexpensive and then work up to something bigger such as a radio. Have a challenge match with another student or class. Who was most successful, that is to say, the biggest borrower?

2. Ask various people which personal possessions are sensitive issues when it comes to borrowing and lending out. Can you carry on most of the discussion in Ewe?

3. Review the objectives for this lesson. How well have you met them? Are you satisfied with your progress?

UNIT FOUR

YOUR FRIENDS ARE YOUR TEACHERS

"Ahũhɔ̃e menɔ amesi wokpɔa tsi me o."

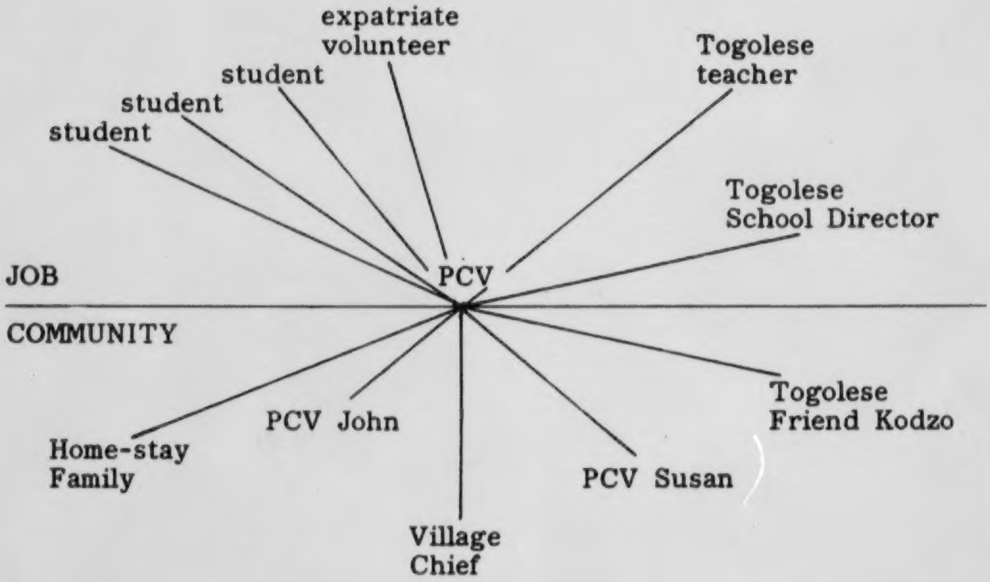
Once you find friends - both young and old - that you can trust and confide in, you will discover that they can do a lot to help you answer questions about Togolese culture, resolve problems and alleviate frustrations...much more than if you keep to yourself and avoid altogether the "risks" and responsibilities of such close relationships. The lessons in this unit are designed to enable you to feel more at ease with people around you, to learn more about and show appreciation for your good friends, and to help make your home a place where they will feel welcome.

When you finish these lessons, you will:

Be conversant in the words and customs associated with travelling in Togo.	Lesson 19
Be able to say what ails you, express sympathy, and talk about remedies.	Lesson 20
Be able to receive visitors in the customary manner, with a reasonable understanding of a hosts responsibilities.	Lesson 21
Be familiar with the importance of "being on people's good side" and how one goes about doing so.	Lesson 22
Be able to ask for or offer help in doing household chores.	Lesson 23
Be able to invite someone to your home, setting a mutually convenient time and talking about what you might do when you get together.	Lesson 24

CULTURAL ADAPTATION TECHNIQUES

Develop a "role model" for your relationships with those around you based upon the scheme shown below.*


expatriate volunteer
student
student
student
Togolese teacher
Togolese School Director
JOB
PCV
COMMUNITY
Togolese Friend Kodzo
PCV John
Home-stay Family
PCV Susan
Village Chief

a. Using yourself as the center, draw in those people you normally relate to, using: above/below the line for JOB vs. COMMUNITY relationships; the length of the line to indicate closeness and distance of feelings; this sample as an example for a PCV teacher in the village.

b. Compare your role model with other volunteers, discussing your relationships to people in Togo.

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*Adapted from Setswana: Communication and Culture Handbook, Peace Corps 1979, by David B. Hopkins.

MƆZƆZƆ

TRAVELLING

Lesson Nineteen * Nusɔsrɔ̃ Wuiasiekelia

OBJECTIVES

Basic Material:

To become conversant in the words and customs associated with travelling in Togo.

Supplementary Material:

To be able to talk about a trip you have taken or plan to take.

BASIC MATERIAL (Narrative):

Terry has taken the "pĩpã" to go spend a weekend in Kpalime. In the train he meets a young Togolese whose name is Dovi. He asks Dovi why he is travelling. Dovi answers that he is on vacation and wants to go visit a relative who is going to have a baby in the coming week. Dovi asks Terry whether he will stay at someone's house or in a hotel. Terry says that he has lots of friends in town, ranging from the "chef-cir" to a nurse.

NOTE

Travelling in Togo can be an excruciatingly painful experience or a tremendously satisfying and insightful one. Whether it is good or bad depends largely on your patience and your understanding of customs, possible problems, etc. The key to making any trip a success is to talk to your fellow travellers: sharing information, venting frustrations, taking an interest in each other, and so on. Any language will do, but you may find that conversations last longer if you can use "la langue du coin".

GƆMEDZEDZE - NYAFƆKPEWO:

Terry ɖo "pĩpã" be yeayi ɖu kwasiɖa ƒe nuwuwu le Kpalimé. Le keteke me edo go sɔhe aɖe si ŋkɔe nye Dovi. Terry bia Dovi se nusita wòle mɔ zɔm ɖó? Dovi ɖo eŋu ne be yele mɔkeke eye yedi be yeakpɔ yenɔvi si adzi vi le kwasiɖa si gbɔna me. Ebia Terry se be adze ame aɖe gbɔ alo amedzrodzeƒe a? Terry ɖo eŋu ne be xɔlɔ̃ sɔgbɔ le yesi le duame, tso nutomedzikpola dzi vaseɖe dɔnɔwodzikpɔla dzi.

ACTIVITIES:

1. Listen while your teacher reads the narrative and take notes. Ask questions about parts that are new or unclear and then see if you (and your classmates) can reconstruct it from memory.

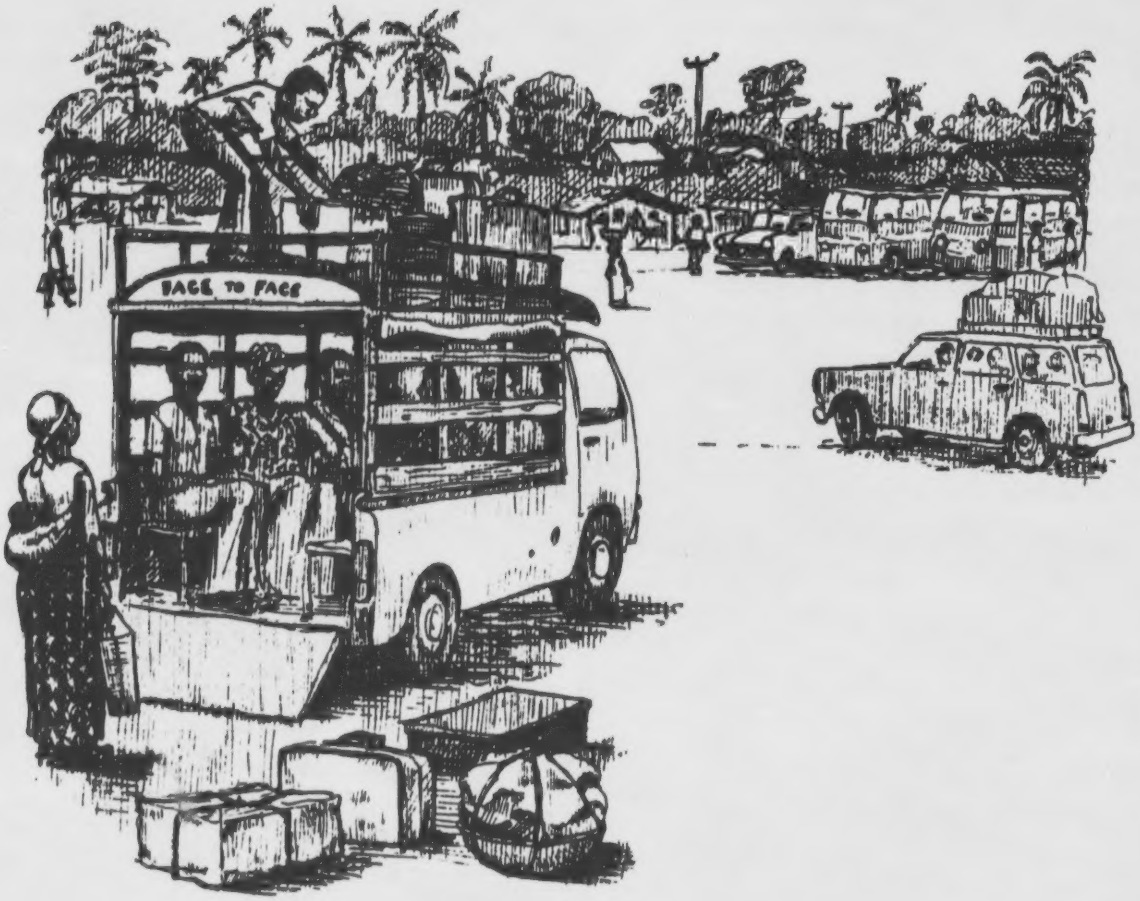
2. Take turns reading part or all of the text to your teacher or to a friend. Can you get most of the tones right? The intonation? Is there a particular style for "reading aloud" in Ewe?

3. Write a description of the picture on the next page, using only the vocabulary from the narrative.

4. Write a short paragraph about a trip you have taken or would like to take, who you met, where you stayed, etc. Narrate your trip to your teacher and then ask the teacher to say it back. Compare your version and your teacher's version.

GRAMMAR NOTE

Refer to Lesson 7 in the Grammar Handbook for an explanation of the use of the pronoun "ye" in place of "e" or "wo".


FACE TO FACE

SUPPLEMENTARY MATERIAL (Cummings Device):

A: Are you going to ____________ too?

K: Yes, but boy, the ____________ sure is late!

A: And how! Maybe there are a lot of ____________ on it today.

K: I don't think so. They say there are __________ on the way.

A: It seems like if I ________ I could get there faster than this!

K: No lie!

KPEKPEƉEŊU ƑE NYAFƆKPEWO:

A: Wohã, ______________ ne yina?
I

K: Ɛ̃, vɔa ______________ tsi megbe akpa!
II

A: Nyawo. Ɖewomahĩi ______________ sɔgbɔ le eme egbea.
III

K: Nye mexɔe se o. Wogblɔ be ______________ le mɔa dzi.
IV

A: Ewɔ abe ne me ______________ la, maɖe kaba wu esia loo!
V

K: Menye aʋatsoe o!

I	II	III	IV
Gaƒe	keteke	amewo	etsi dza fũũ
Zolo	taxi	sukuviwo	gbetodzowo
Tabligbo	eʋu	agbawo	kpovitɔwo
Adeta	bɔs	nudzralawo	nyilã

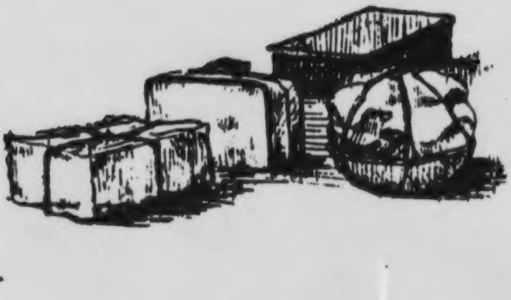
V

tso afɔ
do gasɔ
ta le anyigba
ƒu tsi

ACTIVITIES:

1. Construct several dialogues using the various words provided. Use the picture on page 211 as a setting.
2. Give the characters names and act out your dialogues, adding gestures and emotional intonation where appropriate.
3. Write your own dialogue between two frustrated or impatient travellers.

DZESINUWO



EVALUATION ACTIVITIES:

1. Imagine yourself having to "wait it out" in a station or in a stalled vehicle. What might you have in common with your fellow passengers that you could talk about? Try to think up and learn a list of ways to "break the ice" and start some sort of communication.

2. Go stand at a taxi station, train depot or bus stop (even if you're not travelling). Listen to and observe what people do and say most commonly in such situations. Make note of things it would be useful to remember, have explained, or know more about.

3. When you want or have to travel, will you spend the whole time with your nose in a book? Or do you feel confident enough with the skills learned in this lesson to make the trip more worthwhile and enjoyable? Check the objectives once more, just to be sure.

DƆLÉLÉ KPLE ABIXƆXƆ

ILLNESS AND ACCIDENTS

Lesson Twenty * Nusɔsrɔ̃ Blaevelia

OBJECTIVES

Basic Material:

To be able to say what ails you, express sympathy, and talk about remedies.

Supplementary Material:

To be able to talk about a simple injury you received.

BASIC MATERIAL (Dialogue):

Afiba: You don't look so well. What's up?

Jean: I'm sick.

Afiba: What ails you?

Jean: I have a headache, and a cough as well.

Afiba: Sorry to hear that. Have you seen a doctor?

Jean: Yes. He gave me a shot and wrote me a prescription.

Afiba: I see. Get well soon, you hear?

Jean: Thanks.

CULTURAL NOTES

1. The slightest sign or expression of infirmity, even a band-aid on your little finger, may be a cause of great concern to those around you. Why do you think this is?
2. Sickness, injury, medicines and health in general are of constant concern to Africans. Even if you are unusually fit yourself, learn to be sensitive to the worries of others and to take an interest in their thoughts and feelings about health problems.
3. Note how much confidence different people have in "traditional" *vs* "modern" medicines and their purveyors.

GƆMEDZEDZE - NYAFƆKPEWO:

Afiba: Esa ŋkume. Nukae dzɔ̂?

Jean: Mele dɔ lém.

Afiba: Afikae le vewom?

Jean: Eta le ɖunyem eye ekpe hã le ƒonyem.

Afiba: Baba nawo. Ekpɔ dɔyɔl a?

Jean: Ɛ̃, edo abui nam eye woŋlɔ atike hã nam.

Afiba: Yoo. Aka ɖe eme nawo sea?

Jean: Yoo.

NYAGBƆGBLƆ BUBUƉEWO:

abɔ le venyem*

mele kpe kpem

mele afɔdzi dem

mi ku eve gbeɖeka

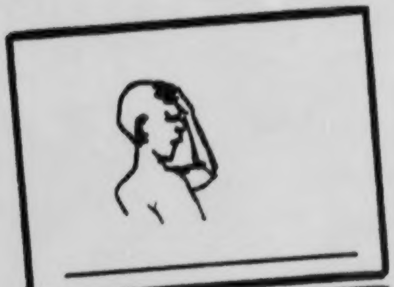
lãme mekɔ nam o

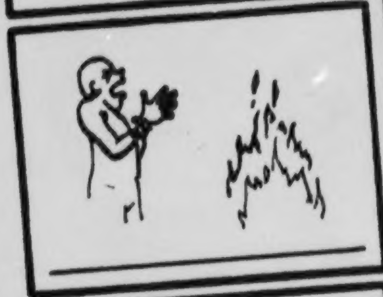
---

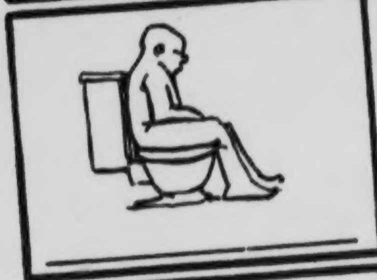
*dɔme le venyem means something different from dɔme le ɖunyem. What is the difference in "pain" between ve and ɖu?

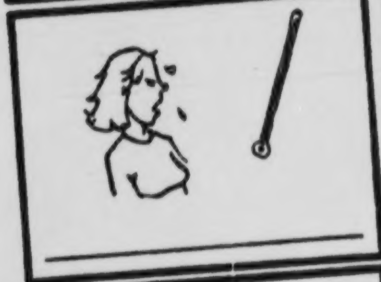
ACTIVITIES:

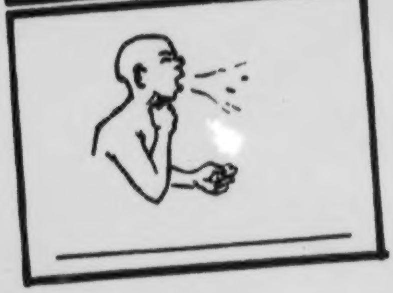
1. With your books closed, listen as your teacher recites the two parts of the dialogue, first at regular speed and then more slowly, until you can get the sense of it.
2. Practice the basic dialogue, making sure you know both parts.
3. Vary the dialogue, using the additional expressions given, or others provided by your teacher.
4. Label the boxes on the next page. Choose one box from each column and describe the sequence of events. Practice with various combinations of boxes.
5. Think of some common ailments you have seen or heard of, and would like to be able to talk about. Ask your teacher or look on page 26 of the Special Skills Handbook for more vocabulary.

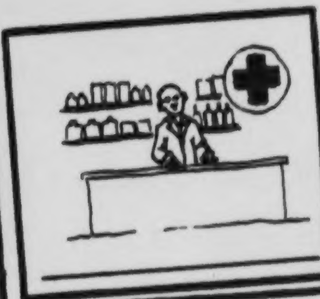


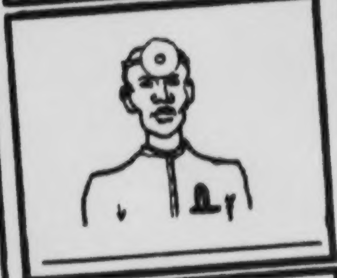


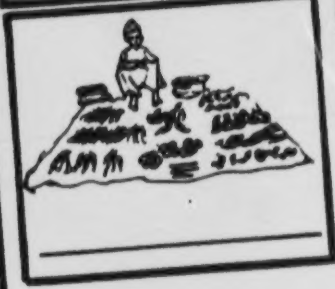


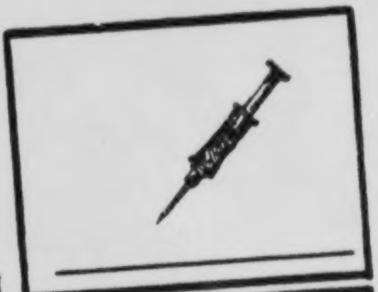


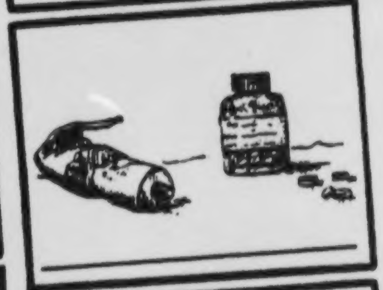


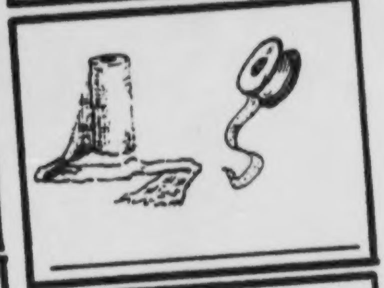


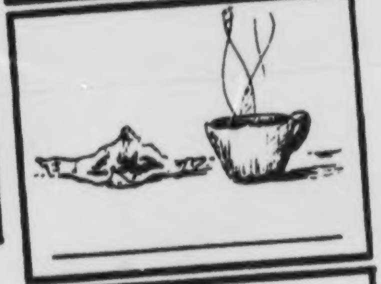


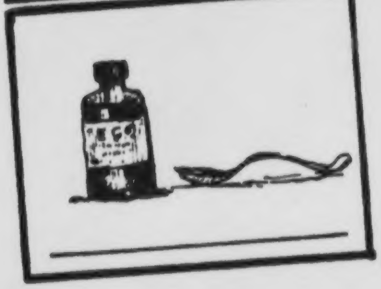












SUPPLEMENTARY MATERIAL (Spiel):

Choose some of the words below and make up a short talk.

- to fall down
- to scrape, skin
- pain
- foot
- to cut
- stomach
- fever
- to bother
- doctor, healer
- hospital/dispensary
- medicine
- to get hurt, be injured

KPEKPEĐEŋU ƑE NYAFƆKPEWO:

Tia nya geɖee tso esiawo dome nawɔ nyagbɔgblɔ didi vie.

dze anyi
bebe
vevesese
afɔ

tso
dɔme
asrã
ɖe fu (nam nɛ)

dɔyɔla
kɔ̃dzi
atike
xɔ abi

ACTIVITIES:

1. Make up (ad lib, if possible) a brief description of an injury you received and tell what you did about it.
2. Take turns telling your stories to the class. Take notes on your classmates' presentations and ask them questions.
3. Ask your teacher to describe an illness that befell him or her.
4. Use the squares to form questions with "if." For example, "What would you do if you had a headache?" Have a classmate answer your questions.*

---

*Check Lesson 9 in the Grammar Handbook to review the Conditional.

DZESINUWO

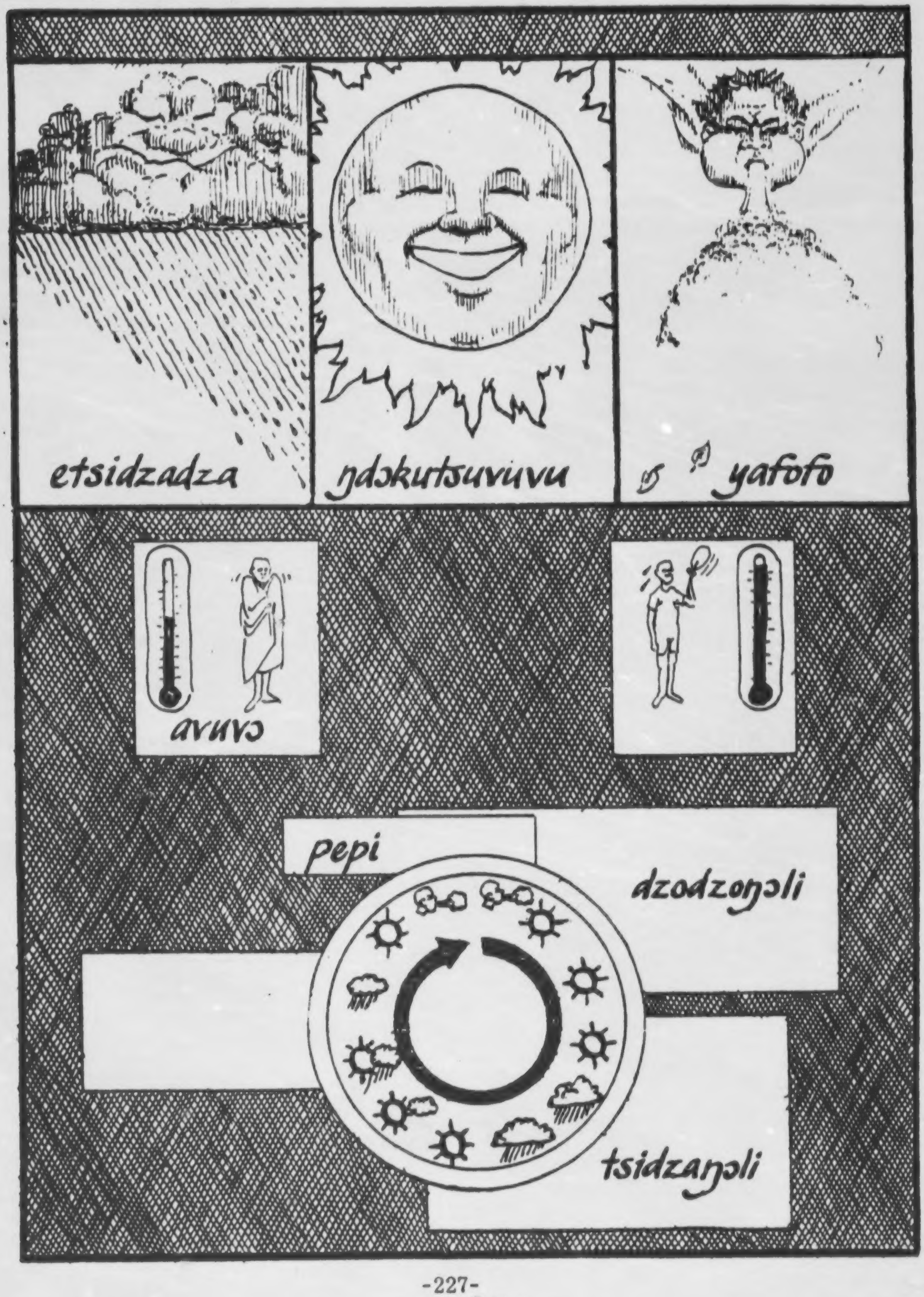
EVALUATION ACTIVITIES:

1. Ask your teacher or friends what they see as the most common ailments afflicting people and what they do about them. Ask your questions in Ewe, take notes in Ewe, and make yourself a reference list on the Notes page.

2. Go sit in the waiting room of a local hospital or dispensary and talk to people there about what hurts, where, why. You may want to discuss this with your teacher beforehand, or pretend something's wrong with you, too, so that your queries won't be misinterpreted.

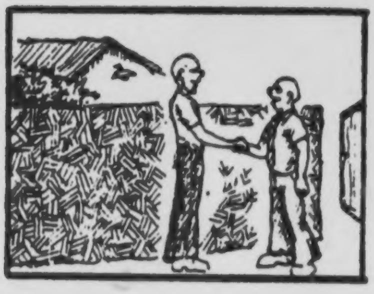
3. Ask your teacher or a local doctor/nurse to take you to visit a hospital/dispensary. See if you can converse only in Ewe yet still learn from the experience.

4. Check back to this lesson's objectives and be certain you are familiar with all the words and expressions, in case you should get sick or meet someone you would like to show sympathy to.


etsidzadza
ŋdɔkutsuvuvu
yafofo
avuvɔ
pepi
dzodzoŋɔli
tsidzaŋɔli

TSAƉIƉI YI AMEWOGBƆ

GETTING USED TO VISITING CUSTOMS



Lesson Twenty-One * Nusɔsrɔ̃ Blaeve vɔ ɖekelia

OBJECTIVES

Basic Material:

To be able to receive visitors in the customary manner, with a reasonable understanding of a host's responsibilities.

Supplementary Material:

To be able to understand and deal with a visitor arriving at an "inconvenient" time.

BASIC MATERIAL (Dialogue):

(Knock, knock, knock)

Sena: Excuse me!

Edem: Leave your excuses outside and do come in.

(Sena opens the door and enters the room.)

Edem: Welcome!

Sena: Thanks.

(Edem shows her a place to sit or a chair.)

Edem: Won't you sit down?

Sena: Gladly.

(Edem pours something to drink, they pour a few drops on the ground and each drink some.)

Edem: What brings you here?

Sena: I just stepped out and thought I would stop and say hi.

Edem: Well, you're more than welcome.

CULTURAL NOTES

1. As few people are "blessed" with telephones, social life in Africa revolves around visiting. Whether one is coming merely to stop and pass the time of day or to discuss more serious matters, certain customs must be adhered to as part of good manners. The basic patterns are largely self-evident. Variations or violations of them might be harder to learn or fathom. Check with your friends or your teacher.
2. It is often the case in Africa that "the guest is king". Thus he or she can ask for or refuse most anything, is given the best bed in the house, and may have a hard time "tearing" himself away. Is this always the case? No matter how much of a "regular" you become? Is this simply "super-hospitality" or is there an historical and psychological basis for it?

GƆMEDZEDZE - NYAFƆKPEWO:

(Kɔkɔkɔ)

Sena: Agoo le aƒeme!

Eɖem: Agoo ne nɔ aƒima; ame ne va.

(Sena ʋu ʋɔtrua eye wo geɖe xɔame)

Eɖem: Woezɔ.

Sena: Yoo.

(Eɖem fiae anyinɔƒe alo zikpui aɖe.)

Edem: Manɔ anyi oa?

Sena: Fãa.

(Eɖem na aha wo. Wodo gbe ɖa eye wono aha vie.)

Eɖem: Gbɔnye fãa.

Sena: Meɖi tsa be mava do gbe nawò.

Eɖem: Yoo. Woezɔ kekeke.

amania ɖe ____________________ zikpui le ________________

ge ɖe eme fãa ________________ __________________________

amekae le afima ______________ __________________________

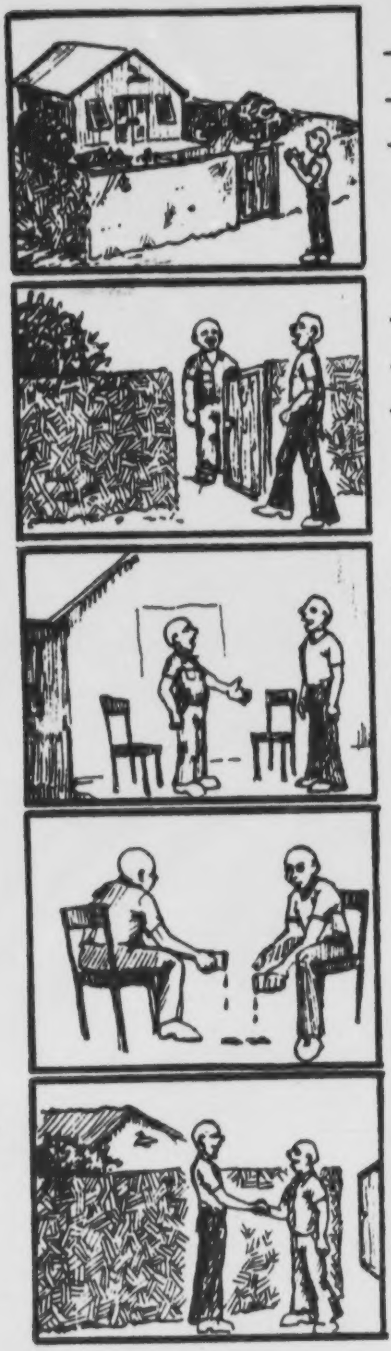
ACTIVITIES:

1. Learn the dialogue so well that you can reproduce it under any circumstances...even after the third bottle of beer!

2. Act out the dialogue in class. After you have it fully memorized, ask your teacher to show you variations using the additional vocabulary or other expressions common to his/her family and village.

3. On the next page, write a dialogue by filling in the lines which would correspond to each scene. Have your teacher check your dialogue. Pair off with another student and practice your dialogues together.

4. Practice visiting customs as much as possible in informal settings: around the training site, among your colleagues, and with your neighbors. This will enable you to become comfortable and conversant with most of the dynamics involved before you encounter the "pressures" of more formal or high-powered gatherings (such as calling on important political figures or officials, entertaining a "date", etc.).



SUPPLEMENTARY MATERIAL (Dialogue):

(Dovi "knocks" and is met by Bill at the gate.)

Dovi: Good evening. I was on my way home and stopped to say hi.

Bill: ____________. I'm eating supper. ____________.

Dovi: Okay. You do your cooking yourself?

Bill: Sure, but tonight there's not enough for two. ____?

Dovi: Oh, no,...

Bill: __________________? I'll be done in a second.

Dovi: ____________________. See you later, okay?

Bill: Okay, ________________.

CULTURAL NOTE*

Hospitality has different requirements in different cultures. Some things that are perfectly acceptable in American culture would offend people in Togo. The above dialogue is meant to bring out such differences. Your teacher or friends can demonstrate how a Togolese would act in a similar situation. The point is not that you can or should become Togolese, but rather that you should try to be courteous in an African way and try not to offend anyone.

---

*Adapted from Setswana Communication and Culture Handbook, Peace Corps 1979, by David B. Hopkins.

KPEKPEƉEŋU ƑE NYAFƆKPEWO:

(Dovi do 'agoo' eye Bill va xɔe le kpomɔnu.)

Dovi: Fiẽ nawo. Meva yina ɖe aƒeme eye medi be medo gbe nawo.

Bill: Kem woezɔ. Mele nuɖum. Mage ɖe eme oa?

Dovi: Yoo. Woŋutɔe ɖana nu a?

Bill: ξ, g̣ake egbetɔa masu ameve o. Maɖa nu bubu aɖe nawo a?

Dovi: Ao, ...

Bill: Manɔ anyi vie oa? Mawu enu fifilae.

Dovi: Ao, medzo. Mıagado go, sea?

Bill: Yoo. Miagado go.

ACTIVITIES:

1. Practice the dialogue several times for comprehension, pronunciation and fluency.
2. Act out the scene with your classmates or teacher.
3. Re-write the dialogue to reflect proper African hospitality, and then re-enact the scene.
4. Discuss with your classmates and/or teacher (in English or French) differences you have noticed between American and Togolese visiting customs.
5. Write a narrative which describes the sequence of events in the illustration on page 233. Have your teacher check it for accuracy. Pair off with a classmate and read your narratives to one another. Make up questions about your narrative and check your classmate's comprehension by asking those questions.

DZESINUWO

EVALUATION ACTIVITIES:

1. Invite, or have your teacher invite someone to visit your class. Plan beforehand how you will receive them and what you will say. If either you or your guest runs out of things to talk about, what happens...?
2. In your next visit to a Togolese home, observe the way you are entertained. Do you do the same when you have guests?
3. Turn back to the objectives outlined at the beginning of this lesson. Do you feel you have learned all they set out? If not, what more must you do? Make a note to yourself below:

NUMEVIVI, AKPEDADA, TAFLATSEDODO

FLATTERY, GRATITUDE, APOLOGIES

Lesson Twenty-Two * Nusɔsrɔ̃ Blaeve vɔ evelia

OBJECTIVES

Basic Material:

To become familiar with the importance of "being on people's good side" and how one goes about doing so.

Supplementary Material:

To learn expressions and customs associated with gratitude, apologies and forgiveness.

BASIC MATERIAL (Dialogue):

Builder:	Today the women must get together and go draw water from the stream.
Kofito:	Have you already told the chief?*
Builder:	No, do we have to ask his permission?
Kofito:	Yes, and it's best that we take him a little something.
Builder:	How's that? I don't see the meaning of that at all.
Kofito:	Unless you __________ him, he won't help us.

CULTURAL NOTES

1. In Africa good human relations often seem to take precedence over "getting things done". You can always assume as a starting point, that they are essential to getting things done. Being on good terms with everybody and anybody will usually pay off in the long run. This involves accepting the people, accepting (and sometimes adopting) customs you may not agree with or understand, and even possibly engaging in what Americans call "brown-nosing". Maybe a healthier way to look at this, expressed as a simple rule of thumb is: Be diplomatic.
2. The Togolese have a neat way of putting it: "Il faut savoir flatter les gens."
3. Does getting on someone's good side always involve giving things? What is the most common way of maintaining good relations?

---

*The chief is called by the name togbui regardless of his age (i.e. even at the age of 15!).

GƆMEDZEDZE - NYAFƆKPEWO:

Xɔtula: Egbea, ele be nyɔnuwo woaƒo ƒu ayi ku tsi le tɔsisia me.

Kofito: Eklã dufia vɔ a?

Xɔtula: Ao. Ehiã be mìayi bia mɔ nawó a?

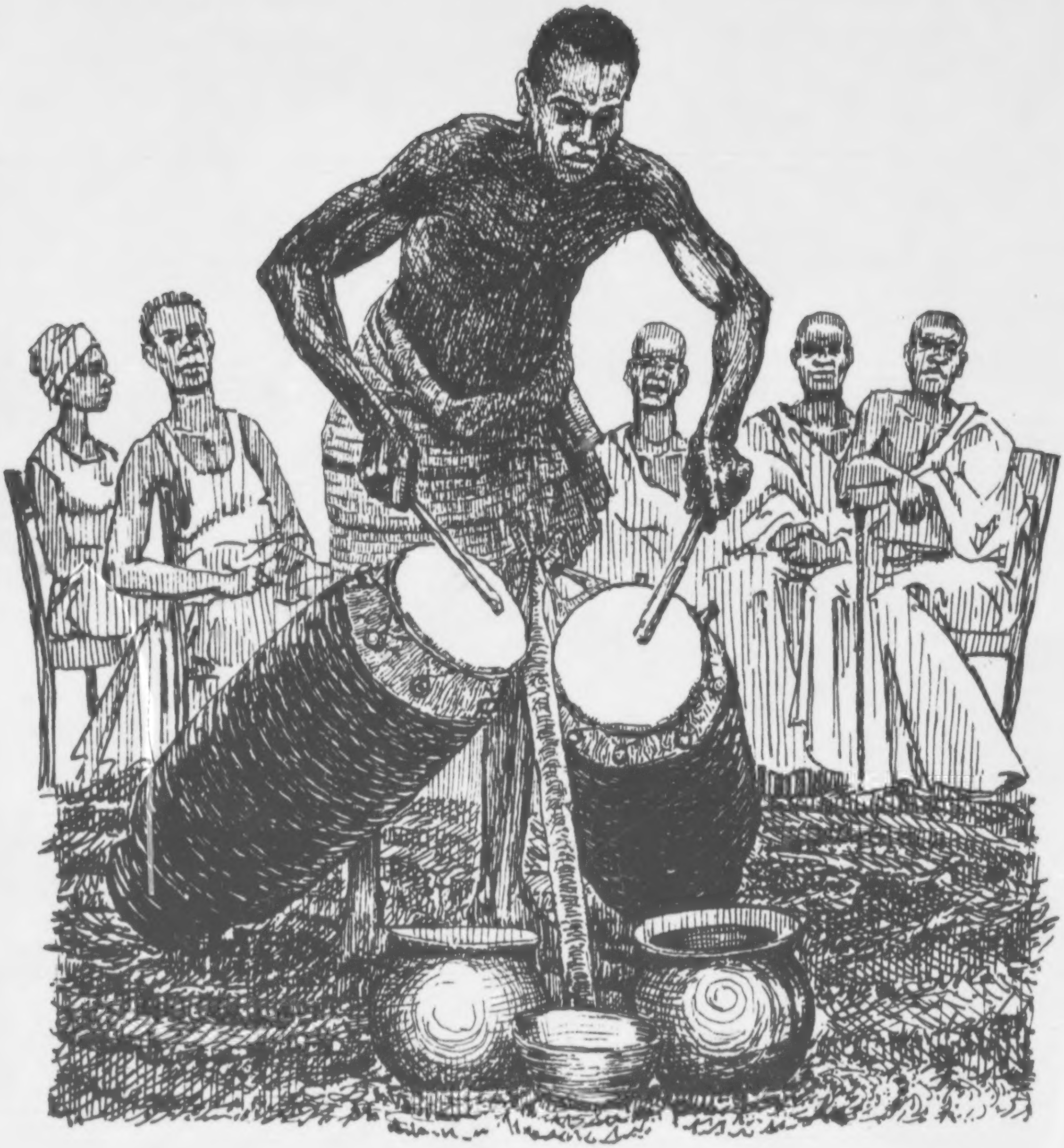
Kofito: Ɛ, eye anyo wu ne mìatsɔ nane yi nɛ.

Xɔtula: Aleke? Nye mese wɔna sia gɔme o.

Kofito: Negbe ɖe ko miavivi nume nɛ hafi, woalɔ̃ akpe ɖe mia ŋuti.

ACTIVITIES:

1. After your teacher has read the dialogue to you once, read it through several times to yourself. Then close your book and see how much of it you can repeat.
2. With the help of your classmates, reconstruct the dialogue on the blackboard.
3. Practice the dialogue in pairs with your classmates to be sure you know both parts fluently and can pronounce them correctly.



SUPPLEMENTARY MATERIAL (Narrative):

Josephine comes to see Akuavi. She is bringing Akuavi's lamp back to her. She thanks Akuavi for loaning it to her and explains how it fell off the table and broke. Because of this, she went and bought another and she hopes Akuavi will forgive her. However, her actions don't please Akuavi at all. She is annoyed. Why?

NOTE

Sometimes misunderstandings can arise regarding personal possessions. For example, Americans naturally expect someone to replace a borrowed item that was broken. In Togo this is not necessarily so and the situation may be more or less complicated depending on how well you know the other person.

KPEKPEƉEŊU ƑE NYAFƆKPEWO:

Josephine va ɖo Akuavi gbɔ. Etsɔ Akuavi ƒe kaɖigbea yi ne. Eda akpe na Akuavi le nuɣeɣe la ta eye egblɔ alesi kaɖigbea ge le kplɔ̃ dzi gba nɛ. De esia ta la, eyi ƒle kaɖigbe yeye ɖe teƒe. Ebia Akuavi be ne kpɔ nublanui na ye. Gake kaɖigbe yeye la medzɔdzi na Akuavi o. Eve dɔme nɛ. Nukatae?

NYABÚBÙ ƉEWO:

tóhehè

____

tsɔe ke

____

kpɔ dziku

____

da vo

____

dze agɔ

____

woeseŋu etsɔ

____

ACTIVITIES:

1. Listen as your teacher reads the narrative and take notes on it. Ask questions about parts you don't understand.
2. Without referring to the text, see how much of the text you can reconstruct.
3. See if you can use only Ewe in a discussion which seeks to answer the question posed in the text and to explain the problem satisfactorily.

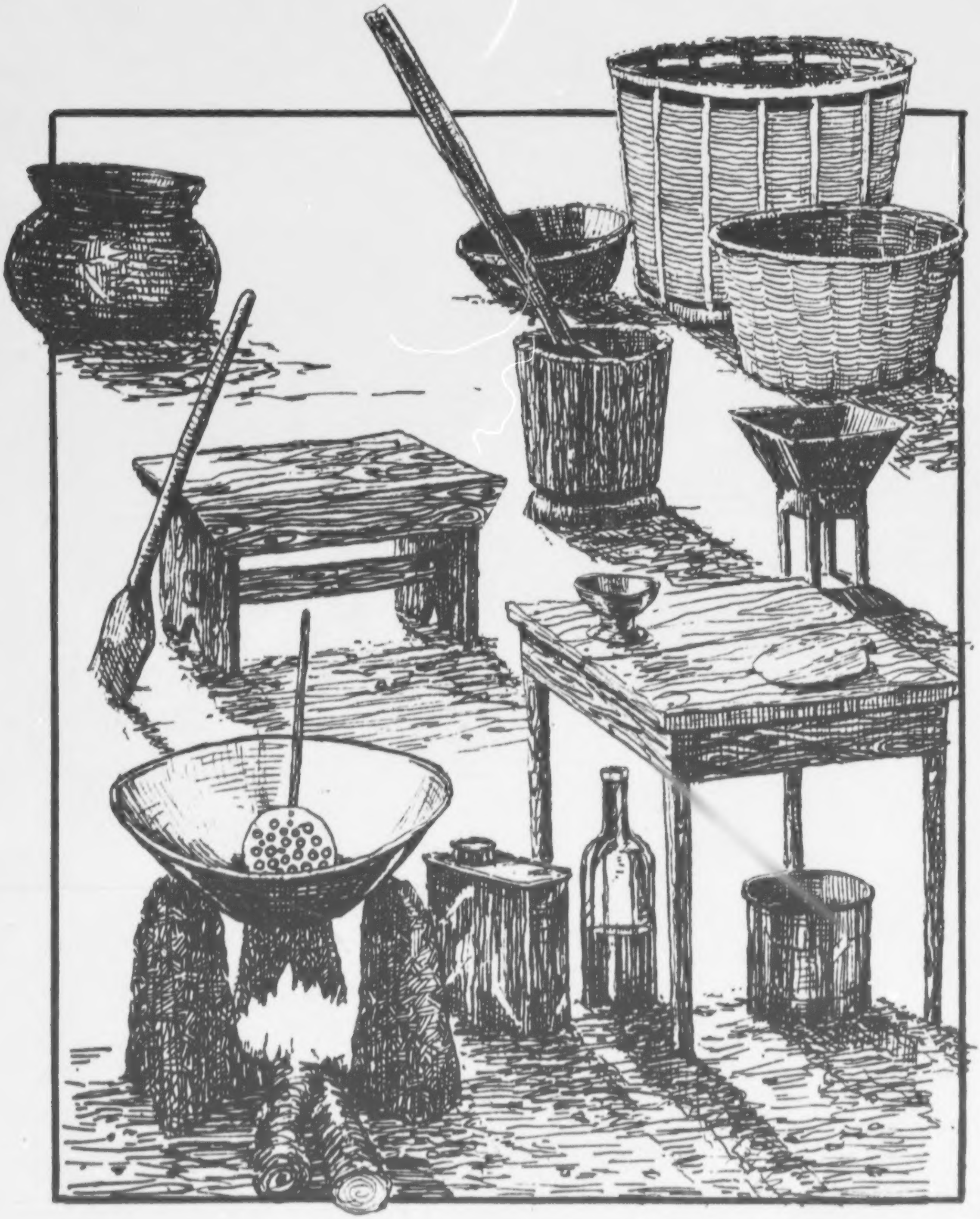
DZESINUWO

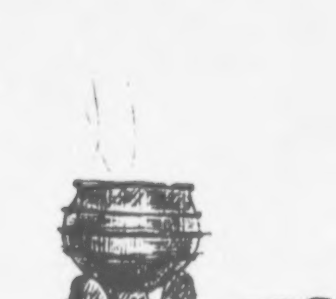
EVALUATION ACTIVITIES:

1. Try writing a dialogue or narrative of your own, describing a real or imagined scene where someone is returning something or offering an apology.
2. You may often hear it said that 'Qui s'excuse s'accuse. Is there an equivalent saying in Ewe? Can you use only Ewe to find out more about customs related to apologies, gratitude, and 'buttering people up'?
3. Write brief statements for yourself below commenting on how well you've achieved this lesson's objectives.

Basic Objective:

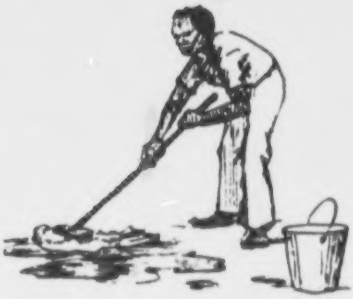
Supplementary Objective:





AƒEMEDƆWƆWƆ

DOING THINGS AROUND THE HOUSE



Lesson Twenty-Three * Nusɔsrɔ̃ Blaeve vɔ etɔ̃lia

OBJECTIVES

Basic Material:

To be able to ask for or offer help in doing household chores.

Supplementary Material:

To gain further insight into what people do and say in accomplishing daily tasks around the house.

BASIC MATERIAL (Role-play):

Below is a number of expressions used in doing things (or getting them done) around the house. Study them and then engage in a role-play with your teacher. Your teacher is giving instructions to a new housekeeper. Then reverse roles.

I will do the washing.
Are you cooking tonight?
Should I sweep now?

I'm going to send you for ______.
Draw water for my bath.*
to buy drinks
to wash dishes
to wash clothes
to sweep
courtyard

to heat water
to cook sauce
to cut up a pineapple
to light/put out a lamp
to dust cushions
bucket
ready
to watch over

CULTURAL NOTES

1. Many volunteers, like their colleagues, have students who live with them or at least come and do chores in exchange for help with school fees, room and board, etc. Even if you don't work out such an arrangement, there will be times when you may want to ask people to help you or when they will offer to do so. It is important, therefore, to know how to give the appropriate directions.
2. There are many do's and don'ts of housekeeping in Togo which might not be immediately evident to you and which may seem a bit strange when you first learn them (for example, not sweeping after dark). Ask your neighbors or students, or simply observe when and how they go about daily chores.

---

*Refer to Lesson 18, page 200 for a note on the use (or non-use) of polite forms in requests, commands, etc.

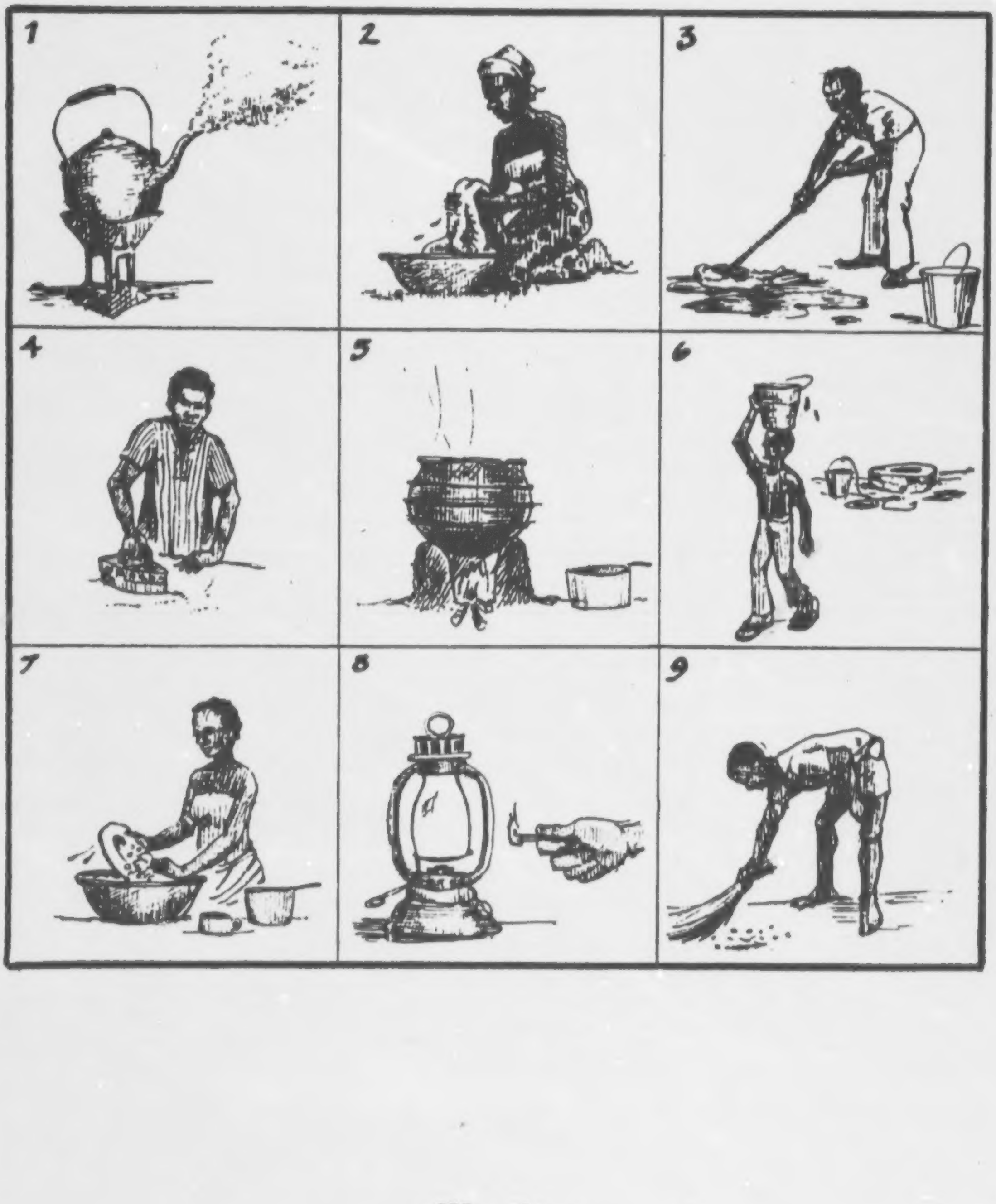
GƆMEDZEDZE - NYAFƆKPEWO:

madɔwo
ku tsi ne male
dze aha
klɔ agbawo
nya awu
kplɔ xɔme
xɔxɔnu

do tsi dzo dzi
ƒo detsi
kpa atɔtɔ
drà/si kaɖigbe
tutu suɖuiwo
tɔkpo
sɔgbe/klalo
lé ŋku ɖe...ŋu

ACTIVITIES:

1. Try to use all of the expressions given to formulate directions or questions in the role-play.
2. Write a dialogue between yourself and someone helping you do a specific task or tasks.
3. Write a short narrative describing all the jobs one does daily, or those done on a specific day (for example, Saturday morning).
4. Consult the illustration and form a sentence for each activity (Everyday I/my housekeeper...).


1
2
3
4
5
6
7
8
9

SUPPLEMENTARY MATERIAL:

Draw (or find) pictures of all the members of a family, each engaged in household tasks. Write a short play (dialogue) of 6-8 lines showing what they might say to each other. You might have one person in charge with others asking questions or responding to directions.

NOTES

1. Who is usually "in charge" of seeing that things get done in a Togolese household?
2. Do Togolese children feel the same way American children do about chores? What "incentives" are used to "spur them on"?

KPEKPƉEŊU ƑE NYAFƆKPEWO:

Ta nu (alo kpɔ foto) si fia ƒometɔwo ɖesiaɖe ƒe aƒemedɔwɔwɔ. Ŋlɔ fefe aɖe tso wo ŋuti. Dewomahĩi ame ɖeka anye nudzikpɔla eye búbùawo aɖo eŋu ne.

ACTIVITIES:

1. After you have sketched out a dialogue, role-play the various parts with your classmates.

2. Act out your classmates' dialogues as well.

3. Write a new dialogue, mini-drama, or narrative, making it more lively than the first. You might include a stubborn child, a lazy husband, or remarks about a job poorly done.

4. Make sentences based on the illustrations. This time, state everything in the past tense (Yesterday, I ....).

DZESINUWO

EVALUATION ACTIVITIES:

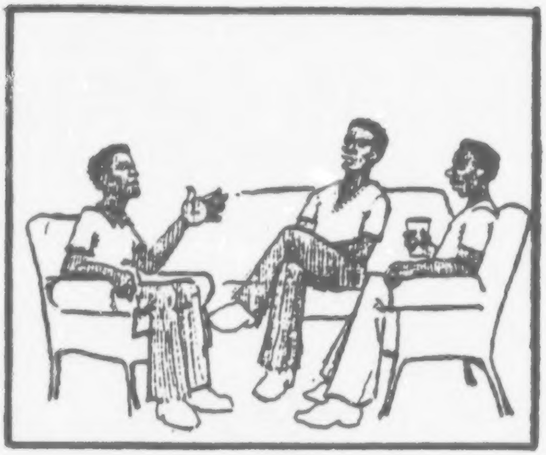
1. Use as many of the expressions you've learned in this lesson as possible around your home or training site in getting help (or offering help) to accomplish various chores. Did you get things done?
2. Go visit a family on a Saturday morning (early!). Observe who does what, how they go about it, and make note of the expressions used in directing and referring to various chores being done.
3. Check back to the objectives for this lesson and grade yourself on how much you've learned.

Basic Objective:

Supplementary Objective:

AMEKPEKPE LE AƒEME

INVITING SOMEONE HOME



Lesson Twenty-Four * Nusɔsrɔ̃ Blaeve vɔ enelia

OBJECTIVES

Basic Material:

To be able to invite someone to your home, setting a mutually convenient time and talking about what you might do when you get together.

Supplementary Material:

To be able to talk about having a number of people over for drinks, for dinner, or for a party.

BASIC MATERIAL (Cummings Device):

Sena: Brother Kofi, I'm coming by your place $\underset{\text{I}}{\underline{\hspace{3cm}}}$.

Kofi: Sorry, $\underset{\text{II}}{\underline{\hspace{5cm}}}$ just then.

Sena: Well, $\underset{\text{III}}{\underline{\hspace{4cm}}}$ is good for me to come over so we can play a few records?

Kofi: Friday evening is better. Do you have any good records?

Sena: Yes, $\underset{\text{IV}}{\underline{\hspace{2cm}}}$ new ones and some $\underset{\text{V}}{\underline{\hspace{3cm}}}$.

Kofi: Let's only play new ones; $\underline{\hspace{4cm}}$.

I	II	III	IV	V
this afternoon	I won't be in.	when	one or two	highlife
tomorrow	I'll be at a meeting	which day	lots of	others
Sunday	I'll be out.	what time		oldies

NOTE

There are certain "expectations" sometimes associated with men and women accepting invitations or visiting each other. If you're unsure of the situation, take along a friend (just as a Togolese would). Don't worry, an adage about Togolese hospitality says: "If there's enough for one, there's enough for two."

GƆMEDZEDZE - NYAFƆKPEWO:

Sena: Fo Kofi, __________ I mato gbɔwo.

Kofi: Oo, ɣemaɣi la, __________ II.

Sena: Aleke, __________ III enyo be mava be ne mìafo agba vi ɖea?

Kofi: Fiɖagbe fiẽ enyo. Agba nyuie le asiwoa?

Sena: Ɛ̃, agba yeye __________ IV, kpakple __________ V le asinye.

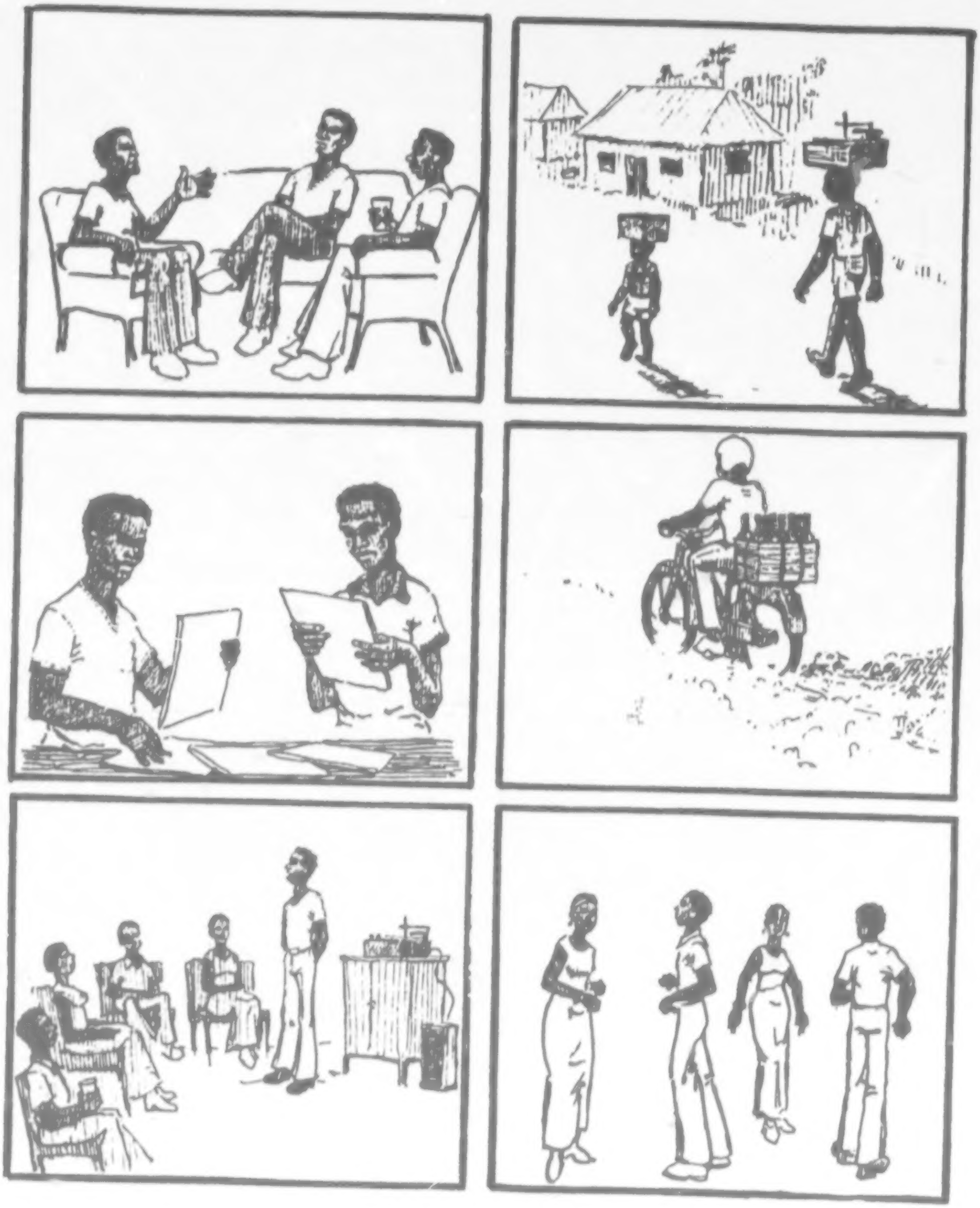
Kofi: Mìaƒo yeyetɔwo ɖeɖeko. Xɔxɔtɔwo nanɔ anyi.

I	II	III	IV
ɣetrɔme	nye manɔ anyi o	ɣekaɣi	ɖeka ɖeka
etsɔ	mayi takpekpe	gbekagbe	sugbɔ
Kwasiɖa	mado go	ga nenime	-wo

V
"highlife"-tɔwo
búbùɖewo
xɔxɔtɔwo

ACTIVITIES:

1. Write out several different dialogues, using as many of the expressions provided as you can, or adding some of your own.
2. Read/act out some of your dialogues for the class and take notes of interesting approaches or variations your classmates use.
3. Try writing an entirely new dialogue possibly based on an experience or conversation you had in inviting someone home.
4. Describe the sequence of events on the next page.



SUPPLEMENTARY MATERIAL (Spiel):

You and your close friends want to have a party. You've met to discuss organizational matters. You've seen to things you'll need, whom you'll invite, the place and the starting time. Give a report on your arrangements as if you were telling another friend how it'll come off. Some words are provided to give you a start.

NOTE

Giving parties involves a whole new set of "rituals" and social dynamics. Some are related to observations you have made about time and appointments (see Lesson 15) some to the procedures of getting things done (Lesson 23) while still others will present new challenges, and responsibilities (and possibly frustrations?) for you. It's maybe a good idea to help a friend organize one at their place the first time around and make note of what must be done to be sure it's a success.

KPEKPEƉEŋU ƑE NYAFƆKPEWO:

Mi kple xɔlɔ̃wòwó midi be miaɖu azã. Mikpe ta miaƒo nu tso dzadzraɖo ŋuti. Miakpɔ nu hiãhiãwo, amesiwo miakpé, azãɖuƒe kple ɣeyiɣi si miadze egɔme.

agba
gaƒlo
cupo
zikpui

dzɔ ga
du ɣe
ɣeɖuƒe
aha

"petromax"
____
____
____

ACTIVITIES:

1. After you have composed your spiel (mentally or on paper), present it to the class. Let them ask questions and have your teacher make corrections.
2. Listen to your classmates' spiels. Have they included things you might not have thought of? Do they use expressions that it would be useful for you to note for future reference?
3. Describe to your teacher and classmates the last party you hosted in the U.S.

DZESINUWO

EVALUATION ACTIVITIES:

1. Review the expressions and customs associated with visiting (Lesson 15) and then invite someone to your home, training site, or out to a bar.

2. Get together with your classmates and organize a small party (for dinner, dancing, happy hour, etc.). Following the pattern set in the Supplementary Material, see if you can carry out all your discussions and arrangements in Ewe.

3. Go back to the beginning of this unit (page 205). Read through the objectives and cultural techniques again and then write a brief statement telling yourself how well you're doing overall.

UNIT FIVE

TOGOLESE LIFE

"Elã sugbɔ megblẽna detsi o."

The lessons in this unit are meant to help you use your ability in Ewe to learn more about Ewe-speaking peoples, their lifestyles and traditions. Such knowledge is essential if you are to share joys and sorrows with people around you, enjoy participating in their most meaningful activities and begin to see the innermost fibers of life in Togo.

When you finish this unit you will know something about the following aspects of Ewe culture and society:

Where people come from.	Lesson 25
Peoples' hopes and ambitions.	Lesson 26
Differences between villages, ethnic groups and regions.	Lesson 27
Life in a traditional village.	Lesson 28
VIPs in Ewe society.	Lesson 29
Festivals and funeral ceremonies.	Lesson 30

CULTURAL ADAPTATION*:

Showing an honest curiosity about the interests and experiences of others is one of the best keys to making friends and gaining acceptance. This is not always easy in a different culture. The important thing is to make the most of opportunities when they come along.

Make a habit of relaxing with people. In addition to the activities suggested in this unit, try to go to a football game, a dance, church and other events. Identify common interests among Togolese; note which interests are shared by which age groups. Can you come to feel at ease in a broad range of recreational activities, say, from card-playing and storytelling with old men to helping the kids make toys?

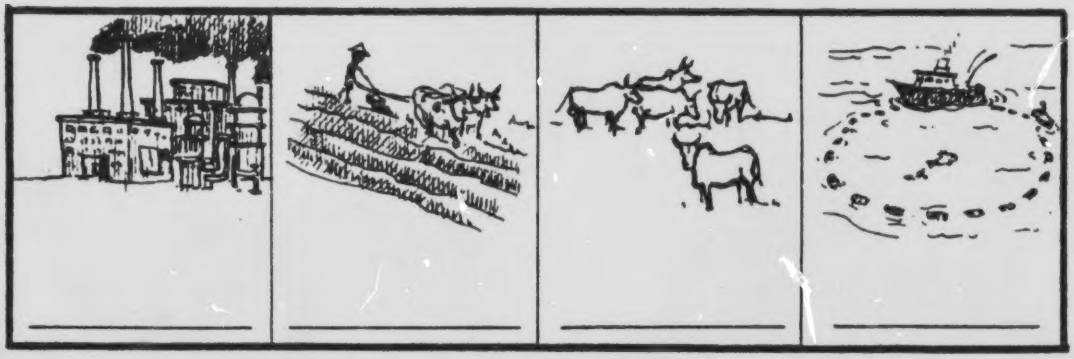
You might even arrange to spend a complete day with someone throughout their daily activities, and compare, for example, one day with a farmer to another with a shop-keeper.

---

*Adapted from David B. Hopkins, Setswana Communication and Culture Handbook. Washington D.C.: Peace Corps, 1979 and E. Thomas Brewster and Elizabeth S. Brewster, Language Acquisition Made Practical. Colorado Springs: Lingua House, 1976.

DZƆƒE ƒE NYA BIABIAWO

ASKING WHERE SOMEONE COMES FROM



Lesson Twenty-Five * Nusɔsrɔ̃ Blaeve vɔ atɔ̃lia

OBJECTIVES

Basic Material:

To be able to ask where someone is from and find out something about their home town.

Supplementary Material:

To be able to talk about where one is from, the principal occupations in one's town and other points of interest.

BASIC MATERIAL (Dialogue):

Casey: My good friend, please tell me where you're from.

Folly: Anyrokoƒe. In the Vo region. Do you know it?

Casey: No. Is it near any big towns?

Folly: Yes. It's between Vogan and Glidzi.*

Casey: Are your customs different from those of the Aŋlo or Kloto peoples?

Folly: Yes, somewhat different.

CULTURAL NOTES

1. Just as in the U.S., "I'm from..." may refer to present residence, place of birth, family's residence or ethnic origins. What does it usually mean in Togo?

2. There are some villages where it seems like everyone has the same family name. How does one find somebody in such a situation? Can you discover if everyone has one common ancestor, who it is, and how long ago they settled there?

3. You may hear people distinguish in French between "frère du village" and "même père, même mère" whereas in Ewe it is simply "novinye". Is it even important to make a distinction between different levels of "brotherhood"?

---

*Refer to the map in Special Lesson XII, page 293, to locate these towns and any others of interest to you.

GƆMEDZEDZE - NYAFƆKPEWO:

Casey: Xɔlɔ̃nye, meɖe kuku, duka me netsô?

Folly: Anyrokɔƒe. Le Vo nutoa me. Edzesiia?

Casey: Ao, etsɔ du gã ɖe gbɔa?

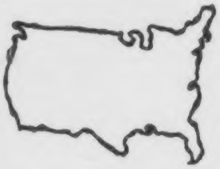
Folly: ξ, ele Vogan kple Glidzi dome.

Casey: Miaƒe kɔnuwo to vovo tso Aŋlɔ alo Klotɔwo tɔ gbɔ a?

Folly: ξ, woto vovo vie.

ACTIVITIES:

1. Work on your listening comprehension. Listen while the teacher reads the dialogue at full speed. Ask questions. Then listen again as your teacher reads the dialogue more slowly. Ask more questions. Continue this process until you can write the dialogue as a dictation. Then open the book and compare your version with the printed version.
2. Practice the dialogue in parts, then learn it as a whole.
3. Make up a dialogue wherein a Togolese friend is asking about your home town. Work with your classmates if you need help. Use various combinations of boxes from the next page. As a first step, simply label the boxes.
4. Pair up and present your new dialogues to the class.



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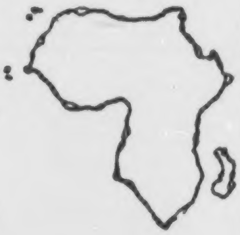

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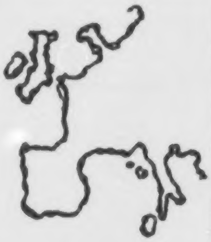

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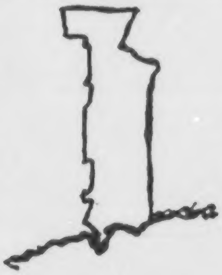

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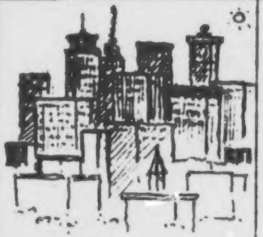

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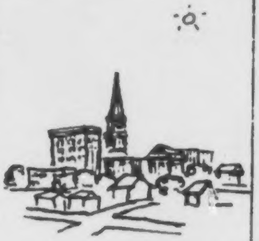

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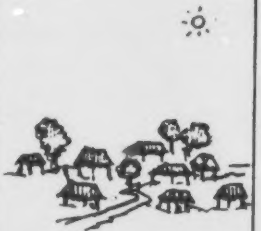

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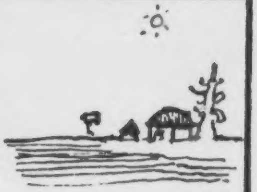

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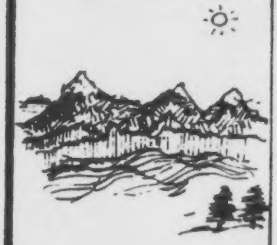

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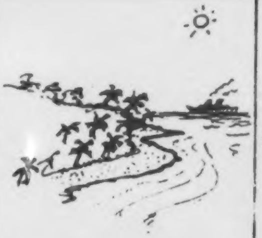

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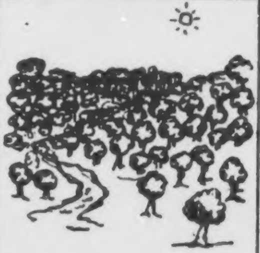

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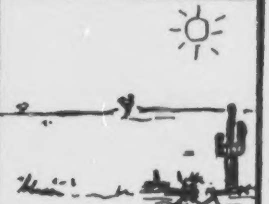

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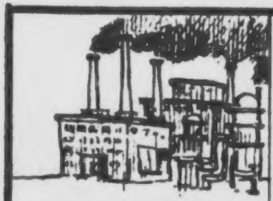

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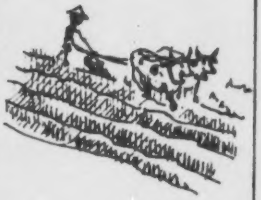

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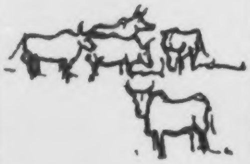

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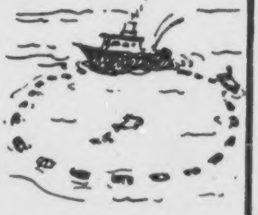


______

SUPPLEMENTARY MATERIAL (Recitation)*:

I come from ______________.

My home (town) is ________________.

Most of the inhabitants are ________________.

There is also ____________________ in our town/city.

When I was last back there, ___________________.

In that town (city, region) they have a special celebration called ____________________________.

On that day __________________________.

---

*Refer to page 23 in the Teacher's Handbook if necessary, to remind yourself of how best to use this technique.

KPEKPEÐEŊU ƑE NYAFƆKPEWO:

Metso ______________________.

Nye aƒe le ______________________.

Dula ƒe akpa gãtɔ ______________________ wonye.

______________________ le mia ƒe du me hã.

Esi meɖe aƒe zi mamlea la, ______________________.

Le aƒea woduna azã tɔxea ɖe si ŋkɔ enye ______________________.

Gbemagbe la, ______________________.

ACTIVITIES:

1. Make up a recitation about where you grew up, went to school or where your family is from, and memorize it.
2. Present your recitation to the class and answer questions about it.
3. Take turns interviewing each other, using the information from the recitation. This will require you to formulate a question for each line of the recitation. Write your questions on the Notes page.
4. Listen to your classmates' presentations and ask questions that will promote an interesting discussion.

DZESINUWO

EVALUATION ACTIVITIES:

1. Have your teacher ask you as many questions as possible about your origins, family customs, and so on. Take notes on the kinds of questions he or she asks.

2. Pair up with another student and make up a set of questions which you would like to ask your teacher or some other Togolese in order to write an article about his or her background. Then interview someone you know, noting his or her answers. Write up what you have learned and make copies for the rest of the class or read your article aloud. Discuss your various articles and the kinds of questions you each used.*

3. Check the objectives for this lesson and be sure you can meet them.

---

*Adapted from Annie K. Hawkinson, Tanzanian Swahili: Communication and Culture Handbook. Washington, D.C.: Peace Corps, 1979.

MƆKPƆKPƆ

HOPES AND AMBITIONS

Lesson Twenty-Six * Nusɔsrɔ̃ Blaeve vɔ adelia

OBJECTIVES

Basic Material:

To be able to discuss hopes and ambitions for the future with your Togolese friends.

Supplementary Material:

To be able to state in some detail your own hopes and ambitions.

BASIC MATERIAL (Characters in Search of an Author):

Look at the figures in the illustration on page 287. Choose one man and one woman and try to imagine what their hopes and ambitions might be. On page 285, write in some sentences they could use in describing their thoughts and feelings to someone else. For example, "When I _________, I would like to _________."

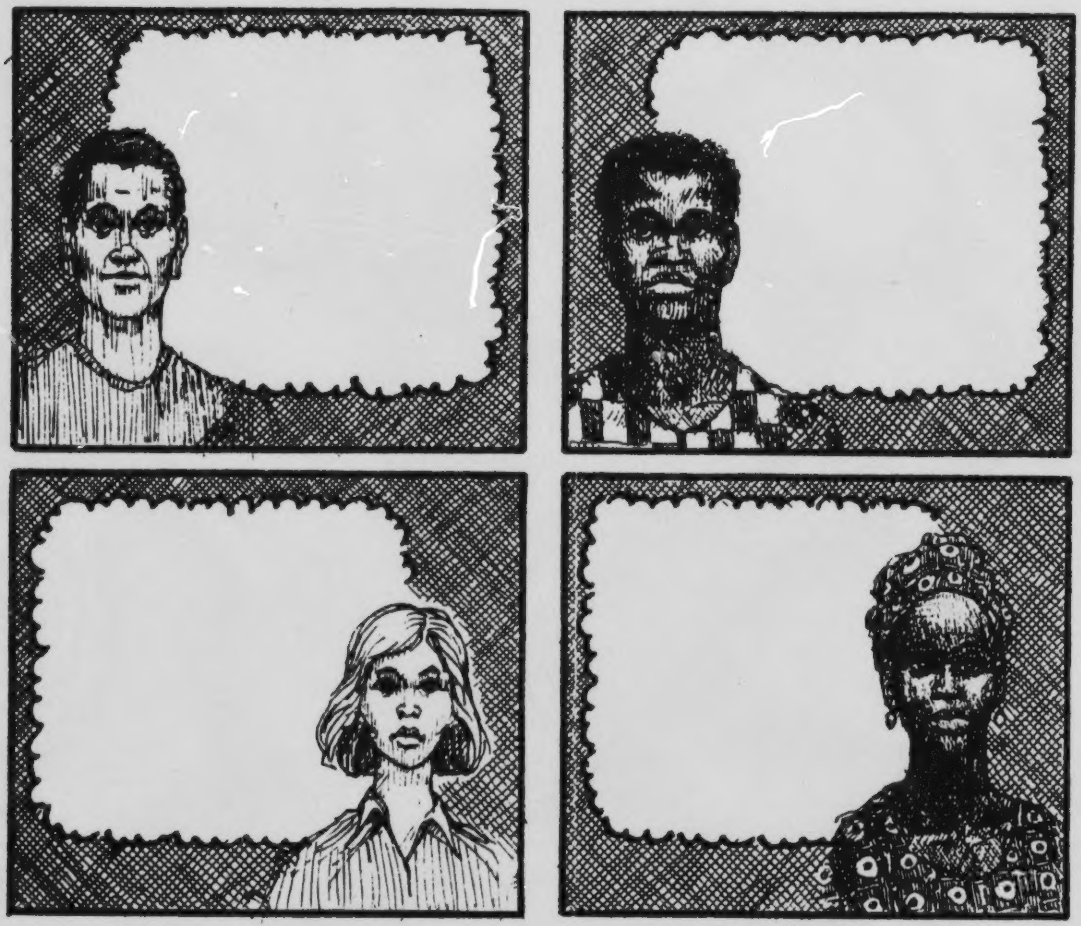
NOTES

1. As you do this lesson, or afterwards, go back and review the Cultural Technique presented at the beginning of Unit III.
2. Can you tell when someone is happy, sad, worried, etc. without their saying so directly? (Do they ever say so directly?) What is the proper thing to say in order to be polite, sympathetic, supportive?
3. Do your friends and neighbors tend to interpret your moods or expressions correctly, and as quickly as you'd like? Why or why not? Are possible misunderstandings or unsympathetic responses due more to cultural differences or individual personalities?

GƆMEDZEDZE - NYAFƆKPEWO:

ACTIVITIES:

1. After you have written your two descriptions, have your teacher or a classmate go over it with you to catch any possible grammar/vocabulary errors or any unclear phrases. Then give your characters names and present them to the class. So that you don't have to refer to your written descriptions during your presentation, put pictures or symbols representing your characters' hopes in the bubbles behind them and use them for reference while you are speaking.
2. Repeat the same technique with the other figures on page 287. One sentence for each person is sufficient.
3. Compare and contrast the four people in the illustration. Make sentences that contain 'and' and 'but.'



SUPPLEMENTARY MATERIAL (Dialogue):

Fide:

Francis:

Fide:

Francis:

Fide:

Francis:

KPEKPEƉEŊU ƑE NYAFƆKPEWO:

Fidé: Eɖe srɔ̃ vɔ a?

Francis: Ao. Srɔ̃ɖeɖe mele dzro nyem kura o.

Fidé: Aloo, Togoviwo medzɔdzi nawo oa?

Francis: O ɖe. Mazu dɔyɔla alo dukɔteƒenɔla.

Fidé: Ega ko dim nele a? Azu kesinɔtɔ eye naxɔ bubudzesiwo a?

Francis: Nye drɔ̃ vavãtɔ enye be maɖi tsa anya du geɖewo me eye mado amegbetɔ ƒe nɔvisiiele ɖe dzi.

ACTIVITIES:

1. Listen to the teacher read the dialogue, repeating it in short segments where necessary. Write a translation of the dialogue (in French, if necessary). The teacher will look over your translations and comment on them.
2. Practice the dialogue with your teacher or classmates, taking turns playing each role.
3. Imagine (or describe from your experience) a situation where someone asks you what your hopes and ambitions are. Write a dialogue showing the kinds of questions that might be asked and your responses to them, and present it to the class.

DZESINUWO

EVALUATION ACTIVITIES:

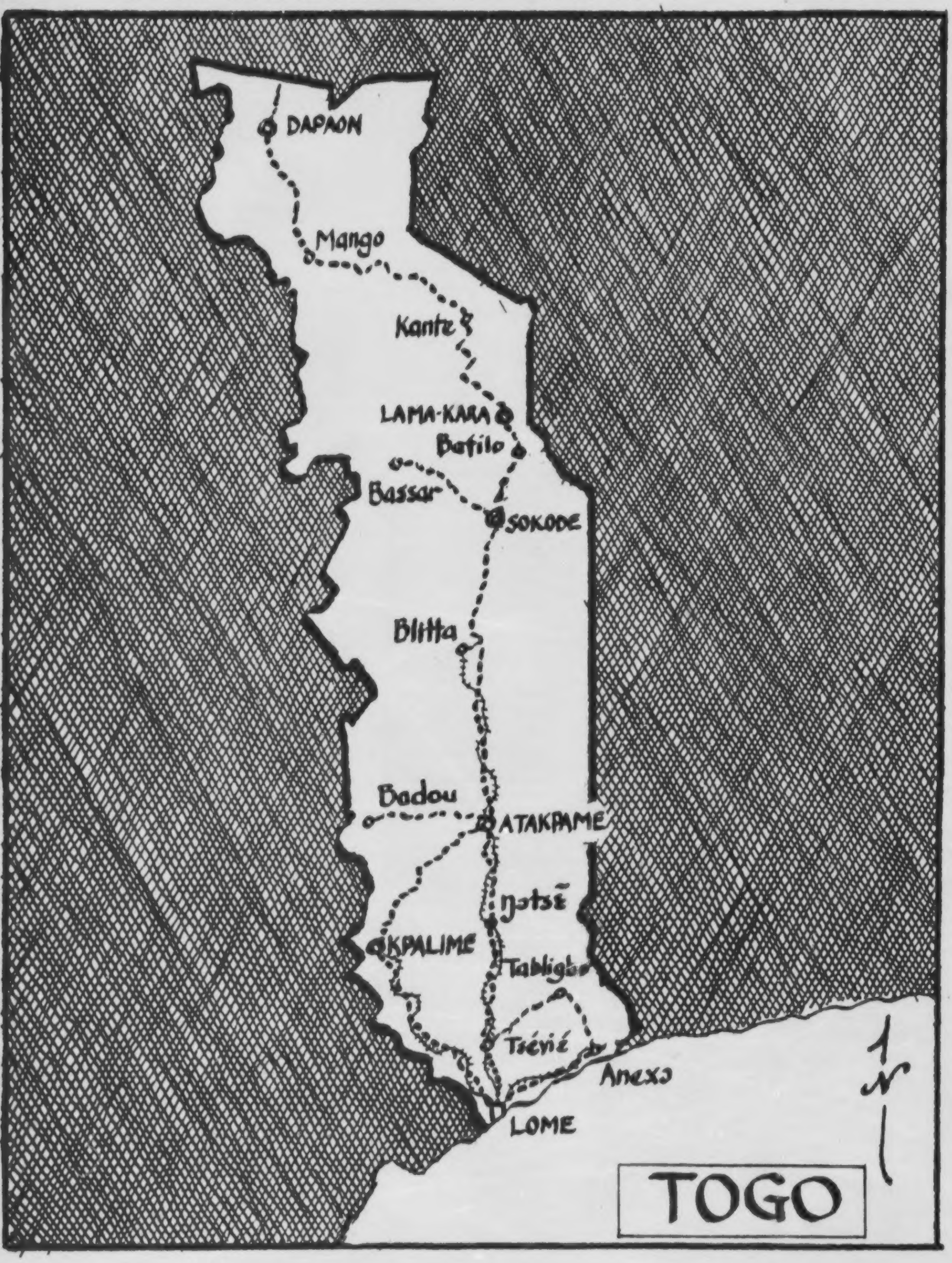
1. Try to go at least once to as many different kinds of social gatherings as you can: (sports events, dances, church, etc.). What do people talk about while they're there? Can you participate in any of the conversations?

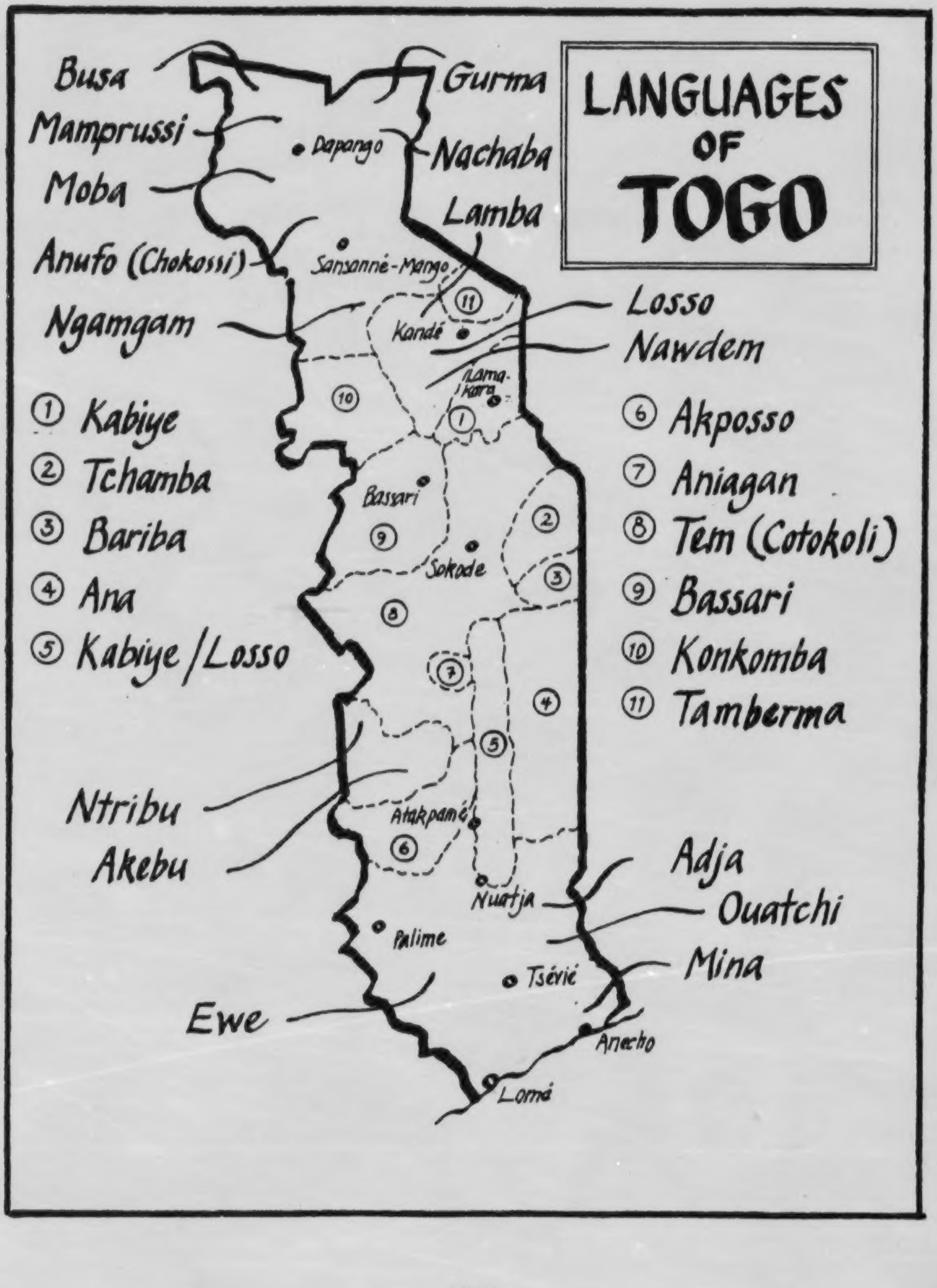
2. As in Lesson 25, prepare an interview and write an article on someone's hopes and ambitions. Try to discover answers to such questions as:

   How do people see their present lives?
   What do they hope for to make them "better"?
   What do they want out of life?
   What do they want for their children? community? country?
   What would a farmer, clerk, student, housewife wish for?

3. Find time every so often just to sit and "shoot the breeze" with people. Do these seem to be good occasions for hearing expressions of (or asking about) peoples' heartfelt concerns and interests?

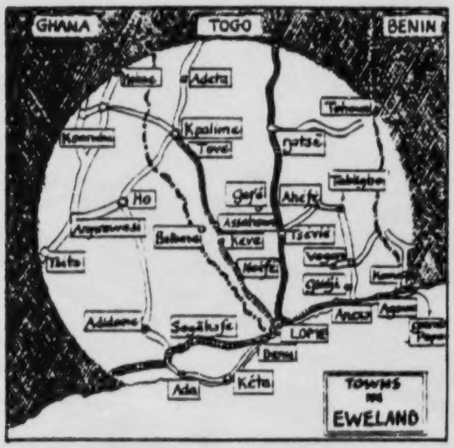
4. Review the objectives for this lesson to make sure you have gotten the most out of it.


DAPAON
Mango
Kante
LAMA-KARA
Bafilo
Bassar
SOKODE
Blitta
Badou
ATAKPAME
ŋɔtsɛ̃
KPALIME
Tabligbo
Tsévié
Anexɔ
LOME
TOGO
N


LANGUAGES OF TOGO
Busa
Gurma
Mamprussi
Dapango
Nachaba
Moba
Lamba
Anufo (Chokossi)
Sansanné-Mango
⑪
Losso
Ngamgam
Kandé
Nawdem
Lama-Kara
⑩
①
① Kabiye
② Tchamba
③ Bariba
④ Ana
⑤ Kabiye/Losso
⑥ Akposso
⑦ Aniagan
⑧ Tem (Cotokoli)
⑨ Bassari
⑩ Konkomba
⑪ Tamberma
Bassari
⑨
Sokode
②
③
⑧
⑦
④
⑤
Ntribu
Atakpamé
Akebu
⑥
Adja
Nuatja
Ouatchi
Palime
Mina
Tsévié
Ewe
Anecho
Lomé

VOVOTOTO LE KƆƑEWO, GBEWO KPLE NUTOMEWO DOME

DIFFERENCES BETWEEN VILLAGES, ETHNIC GROUPS, AND REGIONS


GHANA
TOGO
BENIN
Adeta
Kpalime
Tove
Ho
Tsevie
Keve
Adidome
Sogakofe
LOME
Ada
Kéta
TOWNS IN EWELAND

Lesson Twenty-Seven * Nusɔsrɔ̃ Blaeve vɔ adrelia

OBJECTIVES

Basic Material:

To have some knowledge of, and appreciation for social, linguistic, and cultural differences throughout the Ewe-speaking region.

Supplementary Material:

To gain a brief insight into the kinds of problems that can arise from such differences.

BASIC MATERIAL (Prose Passage)*:

When our ancestors first came to Togo they settled in Notse. Later, under the reign of the cruel king Agokoli, many groups moved away. Some went as far as the Volta River, settling both on the coast and farther inland. Others stopped along the way, or went South to Lome. Today there are many different kinds of Ewe speakers. For example: Adangbe, Aŋlo, Ouatchi.

NOTES

1. Linguists and anthropologists have suggested that when people of a single ethnic origin become separated by barriers such as time, distance, rivers, mountains and even occupations, their language and customs begin to vary from one another. What evidence can you find of this having happened to the Ewe peoples?

2. Are differences between accents, villages, regions, etc. of much importance to Togolese? Why? Do they tend to generate pride? shame? conflict? rivalries? Do you think it's possible to resolve harmful differences? How?

3. Names of villages or regions often have a meaning which can tell you something about their history or location. Try Lome, Togo, Kpadaƒe, Atsukoƒe and see what people give as explanations.

---

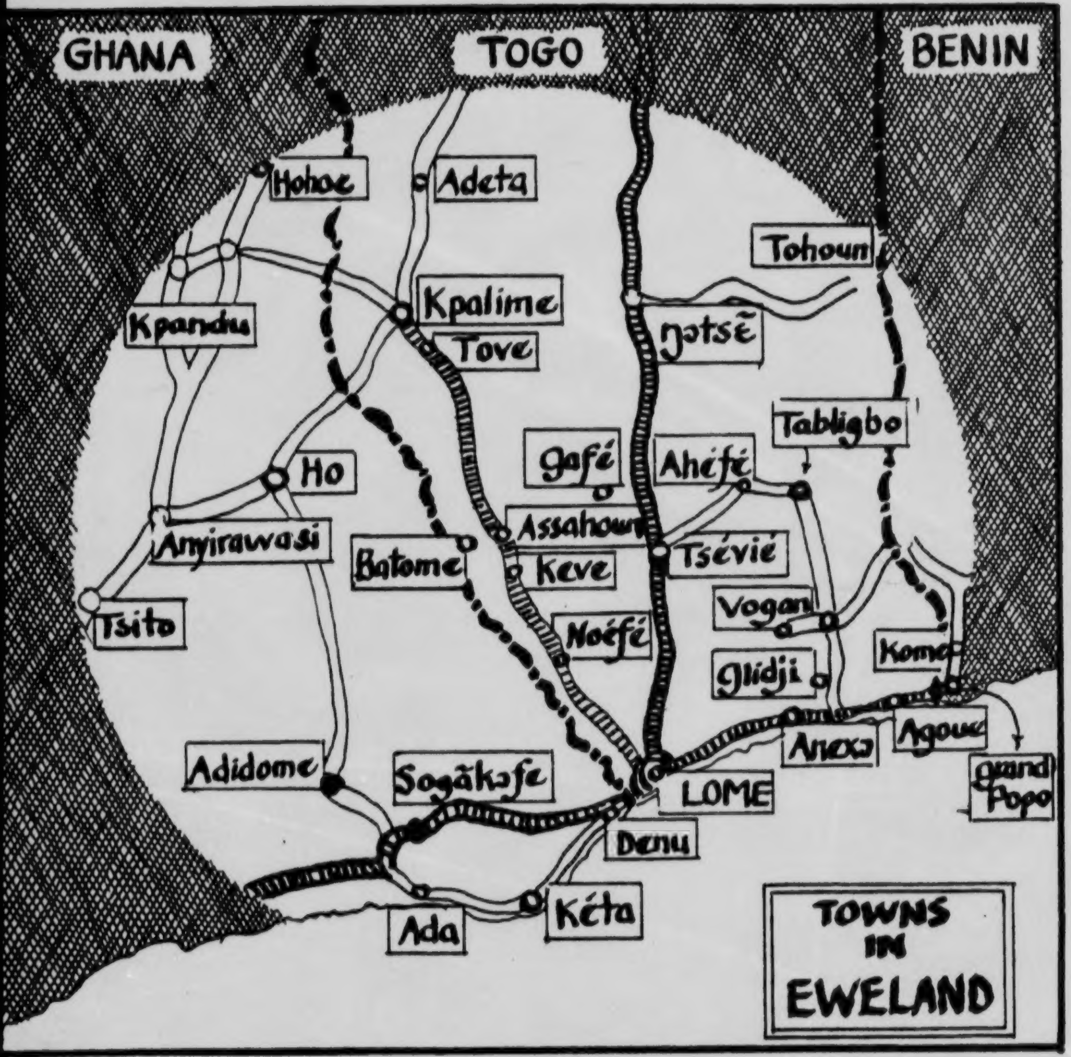
*For a complete description of this technique, see page 35 in the Teacher's Handbook.

GƆMEDZDZE - NYAFƆKPEWO:

Esi mia tɔgbui gbãtɔwo va ɖo Togo la, wonɔ Notsẽ. Emegbé, le fia vɔ̃ɖi Agokoli ƒe kpɔkplɔte la, ƒuƒoƒo geɖewo dzo. Dewo tsɔ tɔsisi Sẽtsẽ lɔƒo ƒe mɔ; wotsi afima le tɔa ŋuti, eye ɖewo hã kaka ɖe eƒe nutowo me. Dewo tsi mɔ dzi, eye ɖewo to anyiehe Lome ƒuta. Le egbe la, wogblɔa eʋegbe sɔgbɔ vovovowo, le kpɔɖeŋume: Adangbe, Aŋlɔ, Ouatchi.

ACTIVITIES:

1. As your teacher reads the passage, follow along in the text. Underline any new words and put parentheses around words you recognize but don't know or remember the exact meaning of. Ask your teacher to define the new words and your classmates to help you with the "old" ones. Then have the text read again.
2. After the first two readings, close your book and have someone go through the text once more. Can you now understand enough to ask questions related to the ideas and facts presented in the text?
3. Describe the locations of various towns and regions using the map on the next page.


GHANA
TOGO
BENIN
Hohoe
Adeta
Tohoun
Kpandu
Kpalime
Tove
ŋɔtsɛ̃
Tabligbo
Gafé
Ahéfé
Ho
Assahoun
Anyirawasi
Batome
Keve
Tsévié
Tsito
Vogan
Noéfé
Glidji
Komé
Adidome
Sogãkɔfe
LOME
Anexɔ
Agoue
Grand Popo
Denu
Ada
Kéta
TOWNS IN EWELAND

SUPPLEMENTARY MATERIAL (Cummings Device):

The towns Assahoun and Keve don't get along. Keve has $\underset{\text{I}}{\underline{\qquad\qquad}}$ and $\underset{\text{I}}{\underline{\qquad\qquad}}$, but Assahoun has $\underset{\text{II}}{\underline{\qquad\qquad}}$ and $\underset{\text{II}}{\underline{\qquad\qquad}}$. The people of Keve say that there is no $\underset{\text{III}}{\underline{\qquad\qquad\qquad}}$ in Assahoun. Assahoun's inhabitants say Keve has only $\underset{\text{IV}}{\underline{\qquad\qquad}}$. The progress of the Togolese nation is very much dependent on $\underset{\text{V}}{\underline{\qquad\qquad}}$.

NOTE

You will probably be advised as to the do's and don'ts of discussing politics and expressing your opinions in Togo. You may choose to ignore such issues entirely. If you are interested in gaining some basic understanding of problems and factors affecting other people's attitudes and opinions ask a few general questions when the subject seems approachable.

KPEKPEĐEŋU ƑE NYAFƆKPEWO:

Assahoun kple Keve dome gble.

__________ kple __________ le Keve gake __________
I I II

kple __________ le Assahoun.
II

Kevetɔwo gblɔ be __________ mele Assahoun o.
III

Assahountɔwo gblɔ be __________ koe le Keve.
IV

Togo dukɔ ƒe ŋgoyiyi hiã __________ vevie.
V

I

bɔlƒofé
amedzrodzeƒé
kpovitɔxɔ
pɔsu
____

II

atikedzraƒé
asigã
vuto
anyigbawo
fiase sɔgbɔ

III

fia vavãtɔ
aƒevi vavãtɔ
____
____
____

IV

ŋuʋalawo
agbledelawo
ameʋẽwo
____
____

V

nugɔmesese
ŋutifafa
ɖekawɔwɔ
nɔvisilelé
____

ACTIVITIES:

1. Create at least two texts by filling in the blanks with different combinations of the words provided.
2. Read one of your texts to the class, making sure you use proper pronunciation and tones.
3. Write a similar paragraph about disputes or feuds (real or imaginary) taking place within an American town or county. Present it to the class and to your friends/teachers, and see what their reaction is.

DZESINUWO

EVALUATION ACTIVITIES:

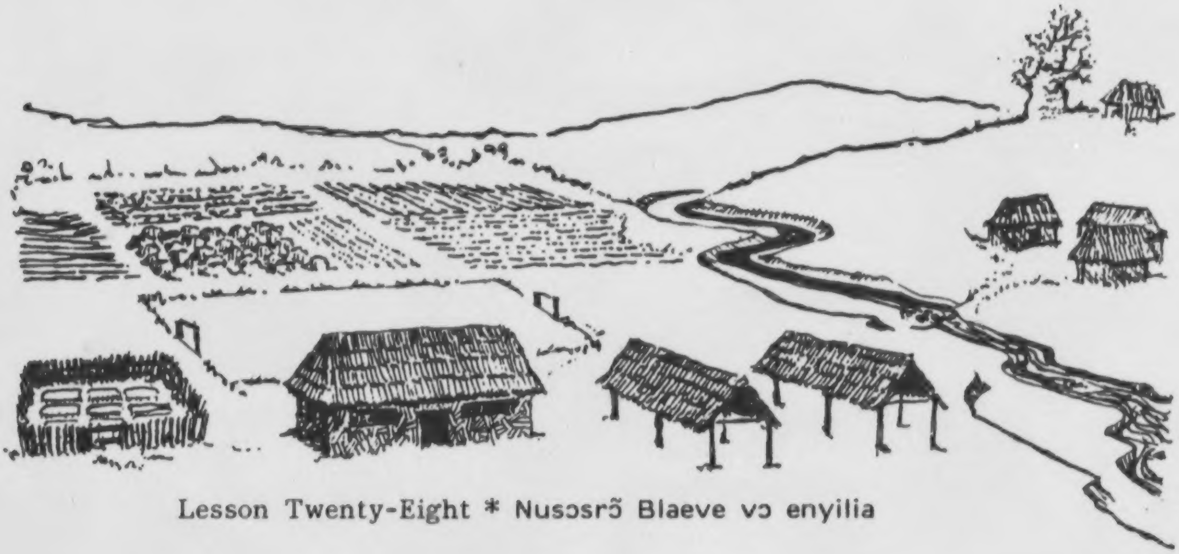
1. Ask your teachers or your friends to tell you more about the history of the Ewe-speaking peoples, especially particular anecdotes or events associated with their home region. Tape record their responses, if you can, and use them for self-dictation exercises.

2. Describe some of the inter-regional prejudices and stereotypes that exist (or existed) in the U.S. to your friends. Are they comparable to some of those expressed between, say, North and South in Togo?

3. Check the objectives for this lesson once more to make sure you've gotten the most out of it.

LE KƆƑEME

A TRADITIONAL VILLAGE



Lesson Twenty-Eight * Nusɔsrɔ̃ Blaeve vɔ enyilia

OBJECTIVES

Basic Material:

To be able to talk about the daily occupations of people in a small village.

Supplementary Material:

To be able to say something about the recreational and cultural activities of a small village.

BASIC MATERIAL (Narrative)*:

This is a small village. Before daybreak, the women are up sweeping the yard and washing dishes. During the day, they go to the river, gather wood, and work in the vegetable garden. The men work in the fields, thatch roofs and hunt. Children go to school, help their parents and, during free time, play in the village square.

NOTE

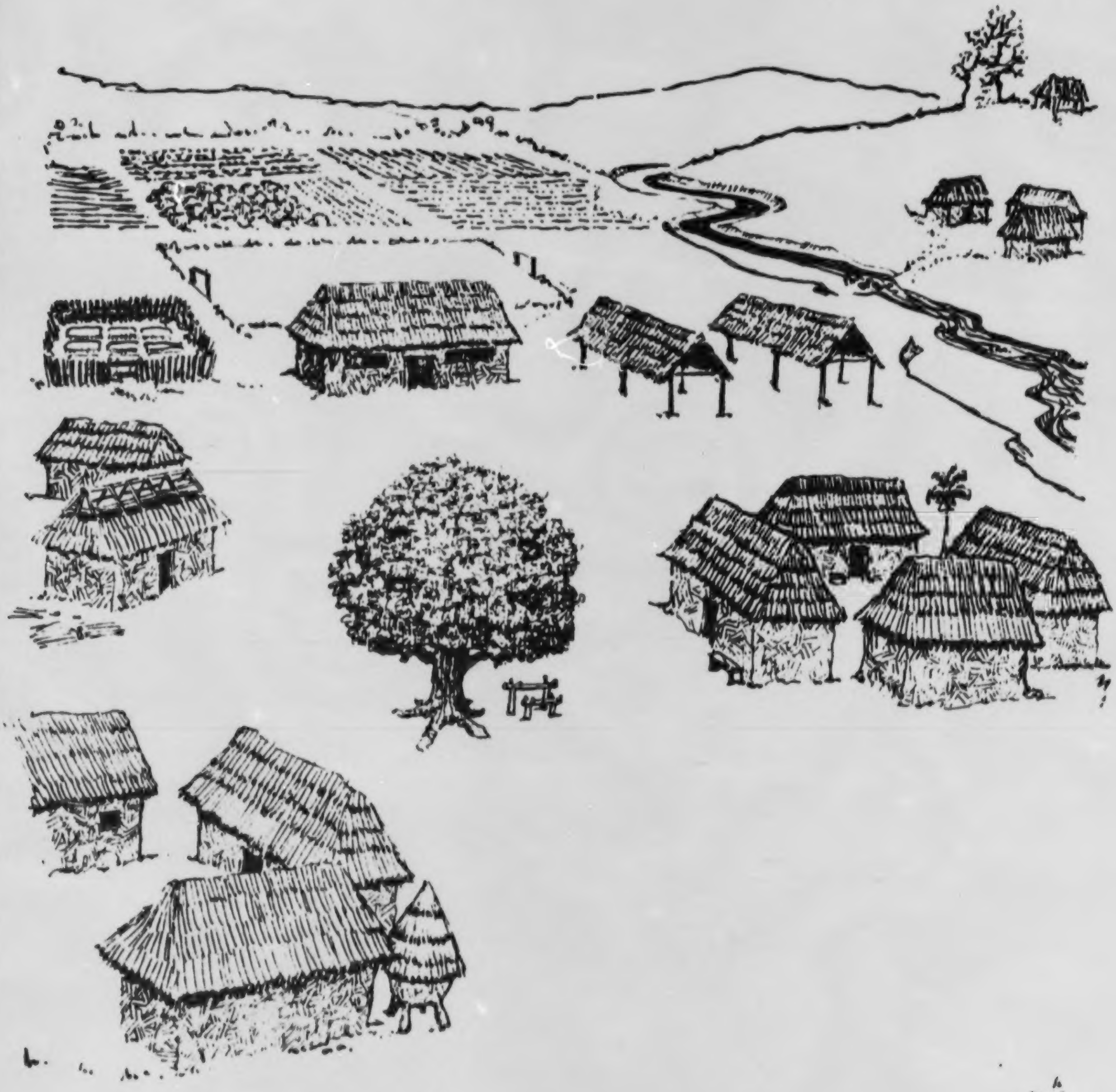
If you spend a whole day, or a couple of days, in a small village, you may get the impression that life is extremely slow, routine, and dull. Compare the more relaxed pace to that of a city, where it often seems one can't squeeze enough things into 24 hours. How do the villagers feel about their lifestyle? If you're working in the village, how do they feel about yours? Who seems to have the hardest time adapting to whom? What do people do to make their daily routines more interesting? Once you develop some ability in listening comprehension, do you discover that there's really a lot more happening than you'd previously thought?

GƆMEDZEDZE - NYAFƆKPEWO:

Esia enye kɔƒe suɛ aɖe. Hafi ŋu nake lá, nyɔnuwo fɔ̃na, kplɔa xɔxɔnu, kloa agbawo. Le ŋkekeme la, wodena tɔme, woɖena nake gbe eye wowɔna do le abɔme. ŋutsuawo dena agble, wogbána xɔ, wodana ade. Deviwo dena suku, wokpena ɖe wo dzilawo ŋuti eye le gbɔɖemeɣi la woyi gblena le ablɔme.

ACTIVITIES:

1. Listen while your teacher reads the narrative. Then ask questions about words or phrases unfamiliar to you.
2. Read the narrative through a second time, close your book and, with the help of your classmates, try to reconstruct the text.
3. Ask your teacher questions to elicit more information about life in a small village. Take notes and write a variation on this narrative, using the illustration as a setting.
4. Use Ewe to place people in the illustration. When you have agreed upon their location, sketch them in using figures. Compare your results.



SUPPLEMENTARY MATERIAL (Constructalog):

Use some of the words below (or variations thereof) to construct a dialogue describing additional activities in village life.

- drumming
- dancing
- church ("house of prayer")
- singing
- meeting
- owere game
- hot porridge
- "cantata"
- "concert-party"
- palm-wine tapping place
- silo building
- cracking palm-nuts

NOTES

1. Cultural activities such as "cantata" or "concert-party" may occur only every couple of months in your village or in villages near you. Even though you may not be able to understand everything that is said in them, go to each different kind at least once. They can still give you an appreciation of Ewe dramatic arts, and they're a good test of your listening comprehension, too!
2. If you kick off your shoes, let down your hair, and make a genuine effort to participate in drumming and dancing, how do people respond? Can you find someone to teach you some of the songs? See the Special Skills Lesson on songs for a start.

KPEKPEƉEŋU ƑE NYAFƆKPEWO:

Tsɔ nyasia dometɔ aɖewo aŋlɔ nyagbɔgblɔ le ameve dɔme. Woaƒo nu ƒo tso kɔƒetɔwo ƒfe nuwɔnawo ŋuti.

ʋuƒoƒo
ɣeɖuɖu
gbedoxɔ
hadzidzi
takpekpe
eɖi dada

dzɔgbɔ̃
"kantátà"
"kɔ̃ncert"
ahakpaƒe
avatutu
enɛ́ zizi

ACTIVITIES:

1. Try making up the whole dialogue in your head before writing any of it down.
2. Pair up and practice role-playing dialogues with your classmates, then present them to the class.
3. Write a narrative about life in a rural community or small town in your own country.

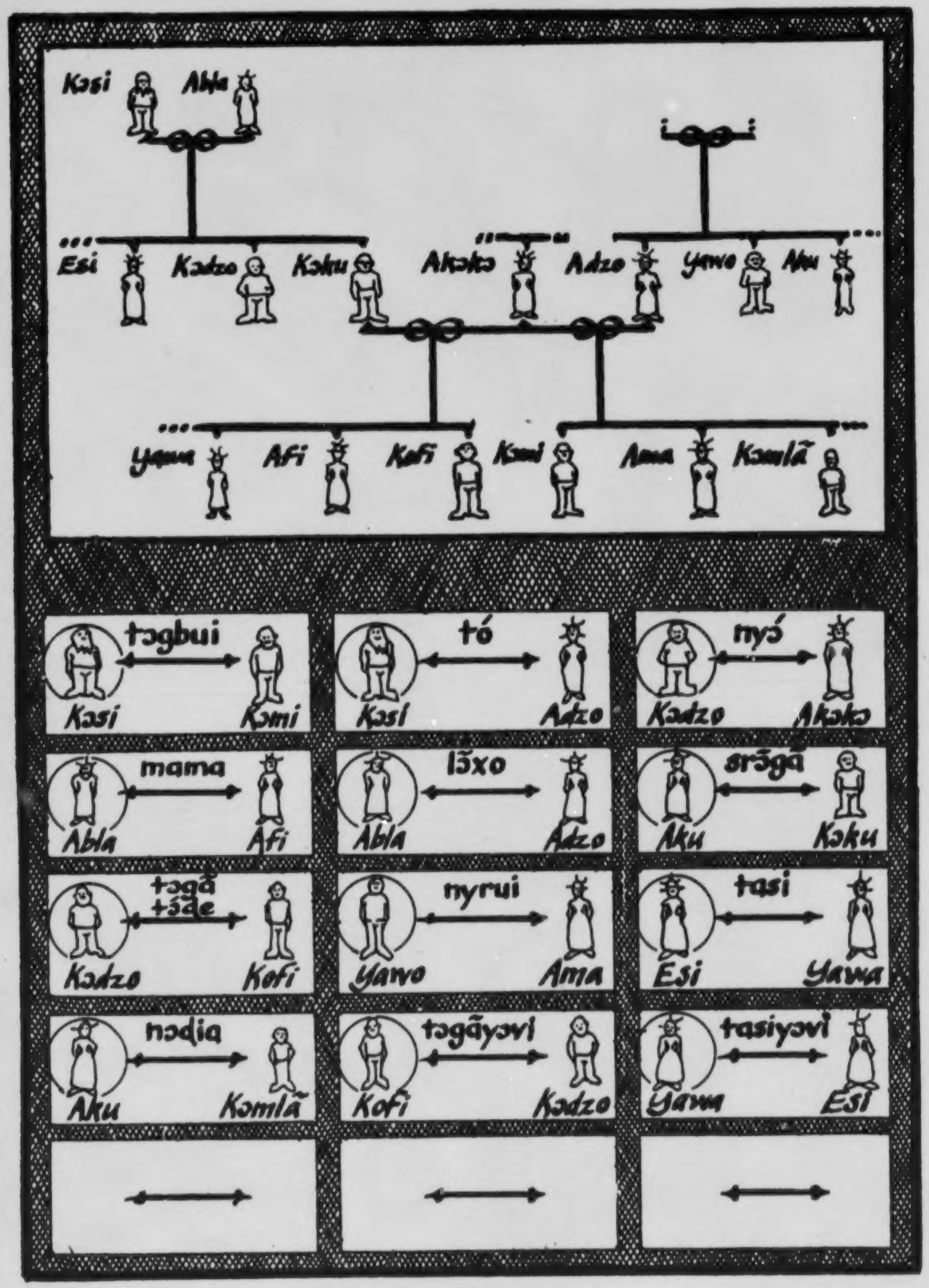
DZESINUWO

EVALUATION ACTIVITIES:

1. Take the narratives and dialogues from this lesson and read or show them to friends. Discuss with them how life in their home villages is similar or dissimilar to what you have learned here.

2. Spend a day (or two!) in a small village (or one different from your own). Observe people's activities and responsibilities. Write a short description of the village life and report back to your class.

3. Go over the objectives for this lesson again. Are you up to par? Are you getting the most out of the material provided?


Kɔsi
Abla
Esi
Kɔdzo
Kɔku
Akɔkɔ
Adzo
Yawo
Aku
Yawa
Afi
Kofi
Kɔmi
Ama
Kɔmlã
tɔgbui
Kɔsi
Kɔmi
tó
Kɔsi
Adzo
nyɔ́
Kɔdzo
Akɔkɔ
mama
Abla
Afi
lɔ̃xo
Abla
Adzo
srɔ̃gã
Aku
Kɔku
tɔgã
tɔ́de
Kɔdzo
Kofi
nyrui
Yawo
Ama
tasi
Esi
Yawa
nɔdia
Aku
Kɔmlã
tɔgãyɔvi
Kofi
Kɔdzo
tasiyɔvi
Yawa
Esi

AMEGÃ́WO (DUMEGÃ́WO)

VERY IMPORTANT PERSONS

Lesson Twenty-Nine * Nusɔsrɔ̃ Blaeve vɔ asiekelia

OBJECTIVES

Basic Material:

To be able to find out who important figures in the community are.

Supplementary Material:

To be able to pay respect to and do business with them in the proper manner.

BASIC MATERIAL (Dialogue):

Dale: Who are the VIPs in this community?

Agbe: ______________________________.

Dale: Is that it? Aren't there any other important ones?

Agbe: ____.

Dale: Are there any wealthy people or big landowners?

Agbe: ________________.

Dales: What do you call those who do work for the government?

Agbe: ______________________.

NOTES

1. Going to greet the chief as soon as you arrive in a village is not only an essential courtesy, but may also be a crucial expedient in getting your work done.
2. At public gatherings where you have a significant role or position, you should greet the chief (first!) and the elders.
3. Note the seating arrangements at such gatherings, and the order/direction in which it is polite to shake hands.
4. Although it may embarrass or annoy you, sometimes it is necessary to dress up (a nice boubou/dress will do) and accept a seat among the VIPs. What effect might your refusal have?

GƆMEDZEDZE - NYAFƆKPEWO:

Dale: Amekawoe nye dumegãwo?

Agbe: Duƒia kple eƒe aɖaŋuɖolawo. (tsamiwo)

Dale: Evɔ a? Búbùwo galea?

Agbe: Ametsitsiwo ha nye búbúmewo.

Dale: Kesinɔtɔ kple agbledela gãwo le a?

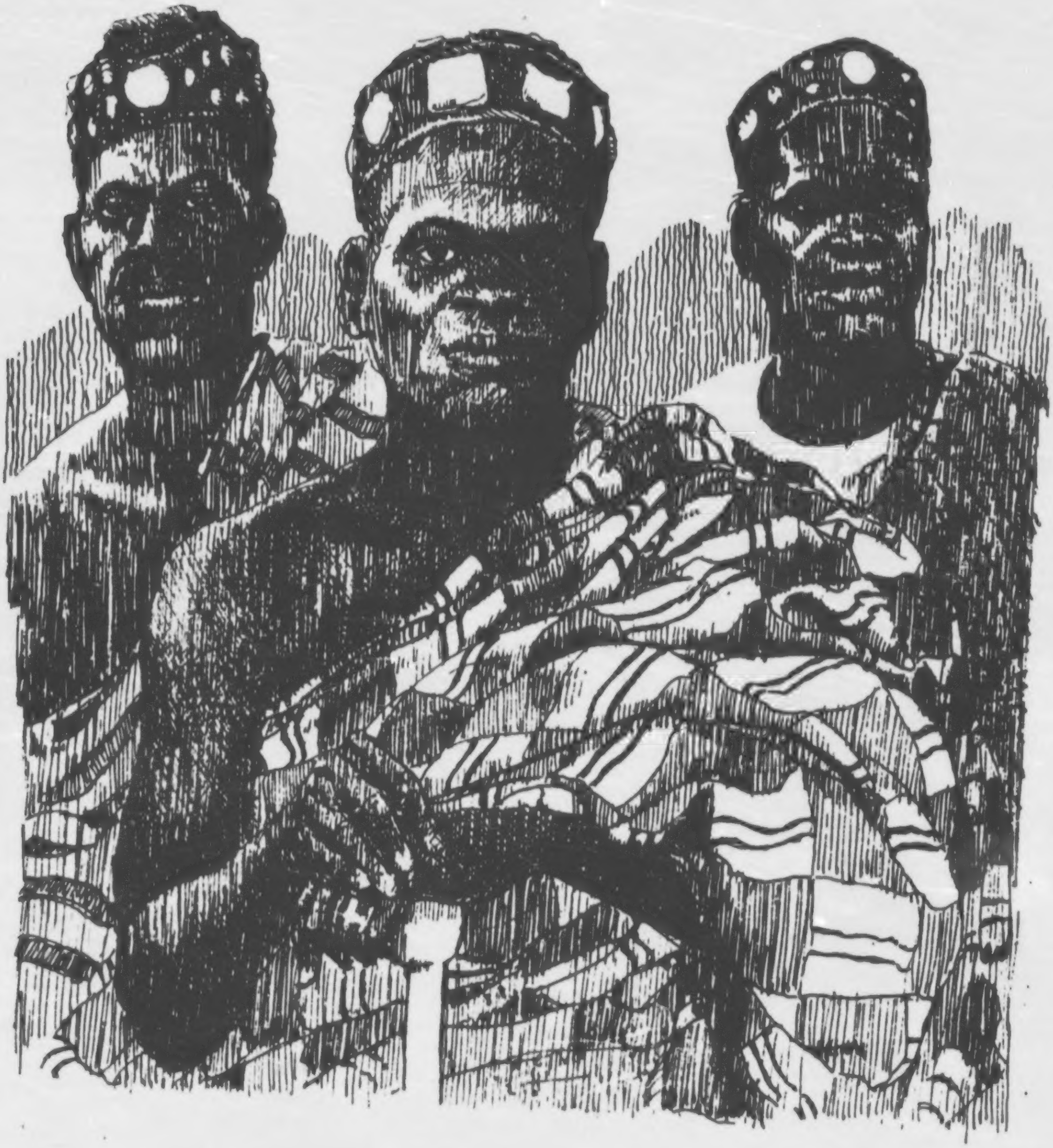
Agbe: Ao, womebo o.

Dale: Aleke miyɔna ame siwo wɔna dɔ le dziɖuɖu te?

Agbe: Dziɖuɖu teƒe nɔlawo wonye.
(Yevu dɔwɔlawo wonye.)

ACTIVITIES:

1. Read the dialogue and try your hand at a translation for Agbe's lines. Compare notes with your classmates and teacher.
2. Practice the dialogue in pairs and then memorize it.
3. Imagine a Togolese friend asking who the VIPs in your home town/city were. Write a dialogue depicting his or her questions and your possible answers.
4. Write a description of the people on the next page, telling why they are VIPs.



SUPPLEMENTARY MATERIAL (Role-play)*:

You've decided to go pay your respects to a chief, an elder or other big-shot. You, your teacher, and a classmate should take turns playing the different roles.

Chief, Elder, Noble or Big-shot

Spokesman/Interpreter

PCV or a Newcomer

---

*See the Teacher's Handbook, page 37, to refresh your memory on how to use this technique.

KPEKPEÐEŋU ƑE NYAFƆKPEWO:

Ebe ado gbe na dufia, ametsitsi alo amegã ɖe. Woe kple nufialawo kpakple ameɖeka miawɔ fefe kple nya siawo.

Fia, ametsitsi, amegã
*Gbesela
PCV alo Amedzro aɖe

---

*Nufiala aɖu gbesela egbã.

ACTIVITIES:

1. Ask your teacher and classmates to do the role-play several times. Take notes on what each person says and what formalities are involved for each part.
2. Form groups with your classmates and work out your own role-plays based on your previous observations.
3. Present your new plays to your teacher and to the rest of the class.

DZESINUWO

EVALUATION ACTIVITIES:

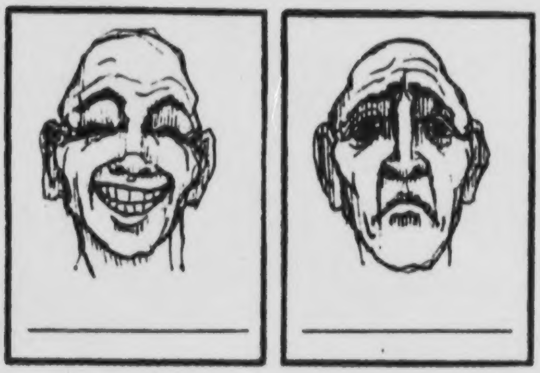
1. Have your teacher take you, or go yourself and greet some local dignitaries or officials. You might explain to them a little of what you're doing in Togo and why you've come to their particular village or town.
2. Ask to sit in on a meeting of village nobles or elders and observe the deference shown to them and that they may show to each other. Report your observations to the class and, if possible, role-play some of the parts for/with them.
3. Review the objectives for this lesson and write a brief statement below telling how well you have met them.

Basic Objective:

Supplementary Objective:

AZÃ́ KPLE KUNUWƆWƆ

FÉTES AND FUNÉRAILLES



Lesson Thirty * Nusɔsrɔ̃ Blaetɔ̃lia

OBJECTIVES

Basic Material:

To know something about how to act and what to say at traditional holiday celebrations, wakes, etc.

Supplementary Material:

To be able to talk about and share people's feelings about ceremonies and celebrations.

BASIC MATERIAL (Mini-Drama):

Lee:	If I'm at a funeral/a wake, what do I say?
Old Man:	You say "My sympathies" or "__________".
Lee:	If I'm attending a traditional holiday celebration, what should I bring?
Old Man:	Nothing, except a cloth. Come and see.
	(At a celebration or a wake.)
Old Woman:	Master Madame Lee, won't you come dance?
Lee:	Sure, how do I go about it?
Old Woman:	First, tie the cloth around your waist. Then get near the drummers.
Lee:	Hey, wow! Nothing to it! I'm going to dance all night!

NOTES

1. Your presence at any celebration, be it a funeral, a traditional festival, or whatever, means a lot to the Togolese. Whether you're there as a participant, observer or invited guest, it tells them that this aspect of their social and cultural lives is of interest and importance to you, too. You may often be shown to a seat of honor, but don't let that stop you from getting up and joining in the fun when the time comes.
2. Are there different dances for different occasions? What are they?
3. How are such events organized? by whom? Where do the funds come from?

GRAMMAR NOTE

See Lesson 20 in the Grammar Handbook for more interjections, expressions of joy, sorrow, etc.

GƆMEDZEDZE - NYAFƆKPEWO:

Lee: Ne mayi kuteƒe aɖe la, aleke mado gbe na ekutɔwo?

Ametsitsi: Gblɔ be: "Mìawɔekpe," alo "Baba namì."

Lee: Ne mayi azãɖuƒe la, nukae matsɔ yie?

Ametsitsi: Matsɔ naneke o negbe avɔ ko. Va kpɔe ɖa.
(Le azãɖuƒe alo ɣeɖuƒe.)

Nyagã: Afetɔ / Afenɔ* Lee, mìayi ɖu ɣe oa?

Lee: ξ, aleke mawɔ?

Nyagã: Gbã, ta avɔ alime, evelia na gógò ʋuƒolawo gbɔ.

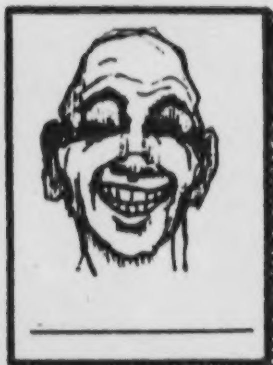
Lee: Ewoée! Mesesẽ o ɖe! Maɖu ɣe vaseɖe fɔŋlime!

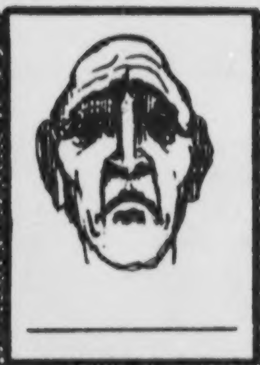
---

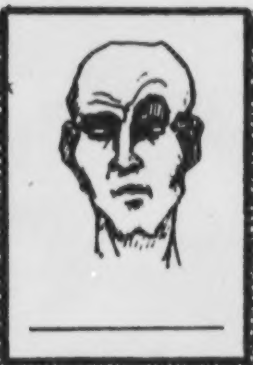
*"Afetɔ" enye bubudede ŋutsu ŋuti.
"Afenɔ" enye bubudede ŋyonu ŋuti.

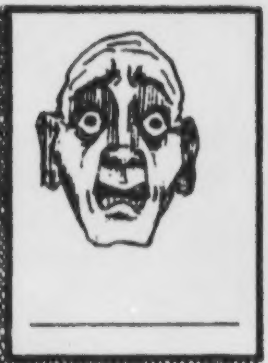
ACTIVITIES:

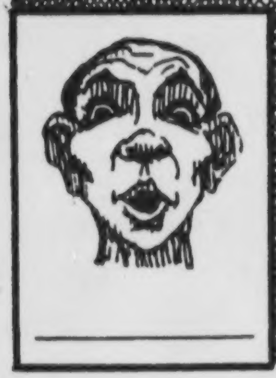
1. Listen while your teacher reads the mini-drama, and then ask questions about it.
2. Practice the different parts with your classmates, reading them as dramatically as you can.
3. Close your books and have your teacher give a line-by-line dictation. Your teacher should read each line only once, at normal speed, and allow you time enough to write it down as accurately as you can.
4. Write a few "feelings" adjectives under each person on the following page.

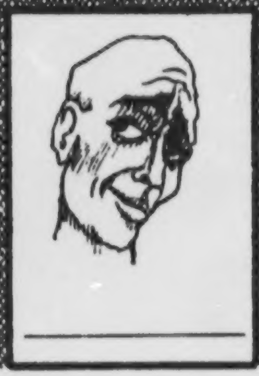


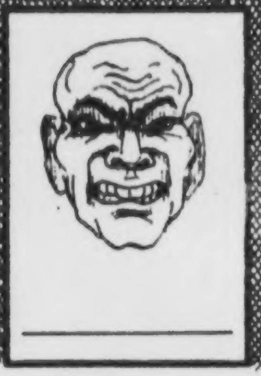


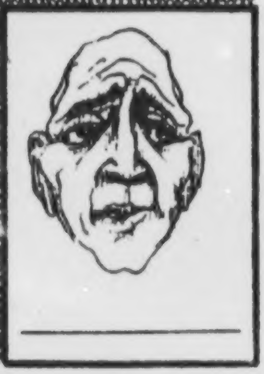












SUPPLEMENTARY MATERIAL (Characters in Search of an Author)*:

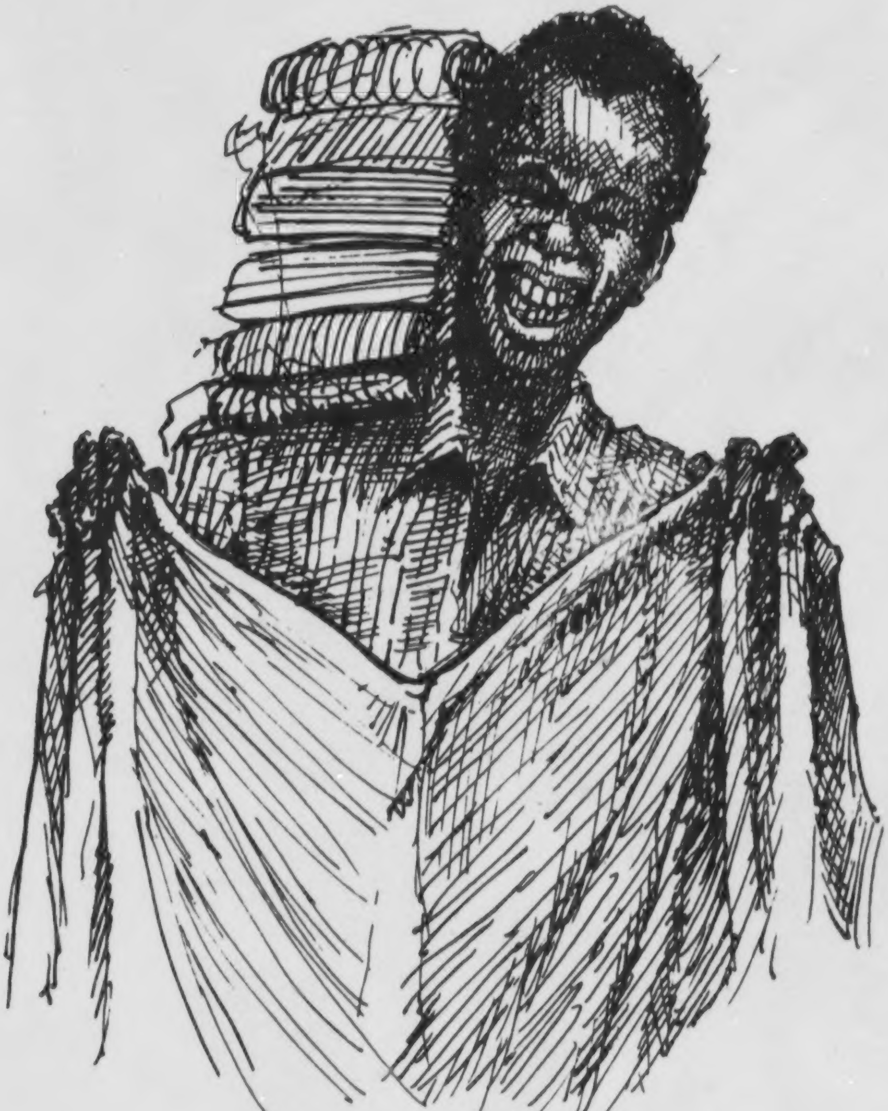
This is Kosivi. He is all excited because today there will be a big celebration. He will get to wear his new boubou-suit. Everyone will be dressed-up for the occasion. He will see his uncle play the drums and maybe get to dance some "agbadza" or "akpese" with the adults!

---

*See page 33 of the Teacher's Handbook for a reminder on how best to use this technique.

KPEKPƉEŋU ƑE NYAFƆKPEWO:

Amesia enye Kɔsivi. Ele dzidzɔ kpɔm elabena egbe la azãɖuɖu gã ɖe le. Ele eƒe awu yeye do ge. Amesiame le eƒe nuyeyewo zã ge le azã la ta. Kɔsivi akpɔ toɖea ƒe ʋuƒoƒo eye dewohĩi aɖu "agbadza" alo "akpese" kple etɔwo.



ACTIVITIES:

1. Look back at the figures on page 287 in Lesson 26. Choose one person and try to imagine his or her feelings and thoughts about an up-coming celebration or funéraille. Describe them in a short paragraph.
2. Describe the emotions of each person on page 331 and the cause for that person's feelings (___________ is feeling _____ because...).
3. Pick out an American holiday and describe it to your teacher.

DZESINUWO

EVALUATION ACTIVITIES:

1. Find out by your own observation or by asking your teacher and friends the responsibilities, roles and interests different people have in organizing and participating in fêtes and funérailles. (For example, food-sellers, musicians, donation-takers.) Report your finding to the class.

2. Ask as many people as you can when a traditional dance or a wake will be held in your area and if you could participate/observe. Learn as much as you can about the customs and ceremonies involved by discussing them with people before you go.

3. Review the objectives for all of the lessons in this unit. Make a check mark for those you feel you completed fully (and haven't forgotten!). Put an X next to those that were only 'satisfactory' at best, or that need to be refreshed in your memory, and go over them again.

   Lesson:

   25 ____
   26 ____
   27 ____
   28 ____
   29 ____
   30 ____

4. We hope you have enjoyed this Handbook and we also hope you have a good start toward fluency in Ewe. Remember that this Handbook and the other Ewe Handbooks can be used over and over again as you continue to learn Ewe. Finally, we would appreciate any comments you might have on these Ewe language materials. You may write to us in care of:

   Editor
   Peace Corps Language Handbooks
   Experiment in International Living
   Brattleboro, Vermont 05301

English to Ewe

Glossary

A

a (an) - ɖe, ɖeka

able - teŋu

about (nearly) - kloe, abe

above - le dzi, le tàmé

accept - xo, lɔ̃

accident - dzɔgbevɔ̃e, afɔku

ache - ve, veve

across - tso

act (behave) - wɔ

action - nuwɔwɔ

admit (confess) - ʋu eme be

advance - yi ŋgɔ

advice - aɖaŋu

after - megbé

afternoon - ɣetrɔme

afraid (to be) - vɔ̃

again - ga-, kpéɖeŋu

against - ɖe ŋu

age - ƒexɔxɔ, tsitsime

ago - vayi, megbé

agree - lɔ̃ ɖe dzi

aid - kpeɖe ame ŋu

air - yáa, yáame

airplane - yameθù

all - katã, blibo

allow - ɖe mɔ̃ na, na mɔ

all right (OK) - faa, yoo

almost - kloe, esusɔ θee

alone - ɖeka, ɖeɖe

along - le tó

already - xoxo

also - hã

although - togbɔ be

always - ɣesiaɣi ɖáa

America (n.) - Amerika

amaze - wɔ nuku na ame

among - le wo dome

amusing - vivi, gbegble

ancestor - tɔgbui, blematɔ

and - kplé, eye

angry - vedɔme

animal - lã

annoy - ɖe fu na, ve dɔme nã

another - búbù

answer - ɖo nya ŋu, ŋuɖoɖo

any - ɖe, ɖewo

anything - naneke o

apologize - do táflâtsè

appear - dze, do

approximate - abe

arm - abɔ

army - aʋakɔ

around - ƒoxlà

arrive - va ɖo, vá

art - nutata, adaŋu

as - abe èné

ask - bia, bia se

aspirin - asrãtike

assemble - ƒo ƒu, kpé ta

as soon as - esi...lá

at - le, le me

athlete - ame kakoo, kametelà

attach - ku ɖé ŋú, tso kpe ɖe ŋú

axe - fia, yi

B

baby - vidzìe, viƒẽ

back - megbe

bad - vɔ̃, gbegblẽ

bag - kotoku, golo

baggage - agbàwó

ball - bɔl

banana - akɔɖu

bandage - abiblavɔ

bank - gadzraɖoƒe

barber - ɖakpala, gelula

basket - kusi, kevi

bathroom - tsiléƒé, tsiléxɔ

battery - kpè

beach - ƒuta, tɔ̃go

bear (children) - dzi (vi)

beat - ƒo, ƒoƒo

beautiful - nyui, nyakpɔkpɔ, kɔ̃

become - trɔ zu, zu

because - élàbéna

bed - aba, abati

bedroom - anyimlɔƒe

beer - liha, biya

before (in front of) - ŋgɔ, hafi

befriend - dze xɔ̃

begin - dze...gɔme, de asi...gome

behavior - nuwɔna

behind - megbe, gódò

believe - xɔ se, xɔ dzi se

bell - gaƒoɖókui

belong - nye ame tɔ

beloved - lɔlɔ̃tɔ

below - le te, le gɔme

belt - alidziblanu

beside - le xa

best - nyuitɔ̃

better - nyui wú, nyo wú

between - dome, titina

beyond - godó

big - lolo

bill (account) - agbalẽvi, akɔntagbalẽ

bird - xe, xevi

birth - dzidzi

birthday - dzigbe, dzidziŋkeke

bite - ɖu

black - yibɔ

blackboard - nuŋlɔkpe yibɔ

blanket - abadzivɔ

blood - ʋu

blow - ƒo, ya ƒoƒo

blue - blɔ, ama

boat - tɔdziʋu, akro

body - ŋutila

book - agbalẽ

bone - ƒú

borrow - ɣo nu

both - wo ame eve, wo kple eve

bottle - atukpa

bottom - gome

brain - ahɔhɔ̃

brave - wɔkale, dódzi

box - aɖáka, aɖakago

boy - ŋutsuvi, subɔla

bread - abolo, akpɔnɔ

break - ŋé, gbã

breakfast (to have breakfast) - no ti, ɖu ŋdibolo

bridge - tɔdzisasrã, alẽ

bring - tsɔ̃...vɛ, he...vɛ

bright - dadzo, kle

brother - nɔvi, tɔ̃vi

brown - hẽɛ

build - tu xɔ

building - xɔ tutu, xɔ

bundle - nubabla

burn - bi dzo, bi

bureau - dɔwɔƒe
bury - ɖi
bus - ʋu, bɔsu
bush - gbémé
business - asitsatsa, nya
busy - xaxa
but - gake, negbe
buttock - agɔnu
button - awunugbui
buy - ƒe
by - le...gbɔ, le...xa

C

calabash - trê, akpakú
call - yɔ, do ɣli
can (able) - te ŋu, nya
cancel - le fli ɖe...me, ɖe...ɖa
canoe - akro
cap - kúkú
car (auto) - ʋu
care - belelé
careful (to be) - lebe, kpɔ nyuie
carpenter - atikpala
carpet - anyigba kuntru
carry - tsɔ, tsɔ nu yi
carve kpa
case - hya, nyadzɔ dzɔ
cash - gaɖaka, ga
cat - dadi
catch lé
cause - nya ƒe dzɔƒe (tsɔƒe)
celebrate - ɖu ŋkekenyuie, ɖu azã
cement - simiti
center-titina, domedome
century - ƒe alaƒa ɖeka
certainly - nyateƒe, vava
chain - kɔsɔkɔsɔ

chair - ablegɔ, zikpui

chalk - akalo

chance - dzɔgbe, dzɔgbenyuie

change (v.) - ɖoli, trɔ nɔnɔme

chase - nyã, ti...yome

chat - ɖo dze, ka asem

cheap - tsɔkpɔe, maɖiniu

chest - akɔta

chief - fia, amegã

child- vi, ɖevi

chilly - avuvɔ

choose - tia

church - gbedoxɔ

cigarette - atamati, sigã

circle - fli kotoklo

city - du gã

class - klase

classroom - sukuxɔme

clean - dzadzɛ, kɔkɔe

clear - kɔkɔe, dzadzɛ

climb - lia

clock - ga, gaƒoɖókui

close (adj.) medidi o

close (v.) - tu

cloth (v.) - avɔ

clothes - awudodo, awu

cloud - alikikpo

coal - aká, tómeká

coat - dziwui

cocoa-kókó

coconut - yevune

coffee - kafe

cold - avuvɔ, fafa

collect - tsɔ...ƒo ƒu, (dzɔ ga)

college - suku gã

comb - yiɖa

come - va

comfortable - nyui, dzeameŋu

comic - ɖikokoe

common - wo katã, nusi bɔ (alo sɔgbɔ)

compete - ke ɖi

complain - fa kɔnyi

complete - blibo, wu nu

compound - aƒeme, kpɔme

condition - nɔnɔme

consider - bu ŋu, bu tame le ŋu

console - fa akɔ na

contain - xɔ, nɔ me

contest - ɖikeke

continue - yi dzi, nɔ nuwɔwɔ dzi

control - dzikpɔkpɔ, ɖu dzi

cook (v.) - ɖa nu

cool - fafe

corn - bli

corner - dzogoe

cost (v.) - xɔ asi

cotton - ɖeti

cough (v.) kpé kpe

count (n.) xle, xle nu

country - anyigba, du, denyigba

county - anyigba ƒe akpa ɖe dziɖuƒe

courage - dzideƒo, dzidodo

court (of law) - ϑɔnudrɔƒe

cousin - tɔgãvi, tɔɖivi, nɔgãvi

cover - nutsyonu, tsyɔ...dzi

cow - enyi

crab - agalã

crazy - dzeaɖava, aɖaʋatɔ

cross (adj.) - domeveveetɔ

cross-road - mɔdzeƒe, matakpeƒe

crowd - ameha

cruelty - ηutasesẽ

cry (v.) - dó γli

cunning - nyanu, dzeaye

cup - trê, goe, kɔpo

custom - kɔnu, kɔnuwɔwɔ

customer - nuƒlela, asiƒlela

cut - tso, lã

D

dance (v.) - ɖu ɣe

dark - yibɔ

date - ɣleti ƒe ŋkeke

daughter - vinyɔnuvi

day - ŋkeke

dead - kuku, eku

decide - ɖò tame, wu nya nu

deep - goglo, globo

defeat - ɖu...dzi

delay - he ɖe megbé, tsi megbé

dentist - aɖutikewɔla, aɖuhola

deny - gbe, sɛ nu

depend - ku ɖe...ŋu

desire (v.) - didi, dzro

desk - nuŋlɔkplɔ

development - ŋgɔyiyi

diarrhea - dɔmesasrã

dictionary - nyagɔmeɖegbalẽ

die - kú

differ - to vovo

different - vovo

difficult - sesẽ, seŋu

dig - ku anyigba, gudu

diningroom - nuɖuƒe

direct - tututu, dzɔdzɔe

direction - taɖɔƒe

dirty - ƒoɖi

discourage - ɖe dzi le ame ƒo

discover - kpɔ, ke ɖe...ŋu

discuss - ke ɖi, ƒo nu le nya ŋu

disease - dɔlelé

dish - agbá

distribute - mã nu

do - wɔ

doctor - atikewɔla, dɔyɔla

dog - avu

door - ʋɔ̃tru

double - eve, zigbɔ zi eve

doubt (v.) - ke ɖi

down - ɖe anyi

draw - he, tá nu.

dry - ƒuƒu

dream (v.) - drɔe

dress (v.) - dzra...ɖó, do awu

dressmaker - awutɔla

drink (v.) - no aha

drive (v.) - kplɔ, ku ʋu

drop (v.) - dze anyi

drug - atike

drunk - muaha

during - le esime

dust - ʋuʋudedi

duty - dɔdeasi

E

each - ɖesiaɖe

ear - to

early - kaba, tsɔtsɔe

earth - anyigba, xememe

east - ɣedzeƒe

easy - bɔbɔe

eat - ɖu nu

effort - agbagbadzedze

egg - azi

either - ...loo alo...

embarrassment - xaxa

empty - ƒuƒlu, gbɔlo

encourage - de dzi ƒo

end - nuwuwu

enemy - futɔ, ketɔ

engine - mɔ

enjoy - kpɔ dzidzɔ le...ŋu

enough (to be) - su

enter - ge ɖe...me, yi me

equal - sɔsɔe, sɔ

erase - tutu nu

eternal - mavɔ

evening - fiẽ, fiẽsi

ever - kpɔ

every - -sia-, ɖesiaɖe

everybody - amesiame

everything - nusianu

everywhere - afisiafi

evil - vɔ̃ɖi, baɖa

except - negbe

expect - kpɔ mɔ na

explain - ɖe...gɔme fia

extra - tɔxɛ

eye - ŋku

eye-glasses - gaŋkui

F

face - ŋkume

fact - nya, nya vevitɔ

fair (just) - dzɔdzɔe

faith - xɔse, dziɖoɖo

fall (v.) - dze anyi, ge

false - alakpa tɔ, didri

family - ƒome, hlɔ

famous - xɔŋkɔ

far - didi

farm - agble, kɔƒe

farmer - agbledela

fast (rapid) - kaba, sesieɖe

fat (adj.) - dámì, kakoo

father - tɔ, fofo

favorite - nusi ame lɔ̃ wu

fear (v.) - vɔ̃

feel - se nu le lãme

feet - afɔ

fence - ḱpɔ̃

festival - ŋkekenyuie

fever - asrã

few - ɖewo, viɖe

field - agble

fight (n.) - dzre, avuwɔwɔ

figure - nɔnɔme, nɔnɔmetata

fill - yɔ, yɔyɔ

film - sinema

finally - nuwuwu me

find - kpɔ nu, fɔ nu

finger - asibide

finish (n.) - wu nu, wɔ nu vɔ

fire - dzo, dzoxɔxɔ

first - gbã, gbãtɔ

fish - tɔmelã

fix - dzra...ɖo

fit (v.) - sɔ, dze

flavor - vivisese, vivi

floor - xɔmenyigba, anyigba

flower - seƒoƒo

fly (v.) - dzo, dzodzo

follow - dze yome, ti yome

food - nuɖuɖu

foot - afɔ

for - na, ɖe, ɖe...ta

forbid - gbe

force - ŋusẽ, sesẽ

foreigner - amedzro

forest - avé

forget - ŋlɔ nu bé

fork - gáflò

form - nɔnɔme

forward - ŋgɔgbe

fresh - múmũ

friend - xɔ̃, xɔlɔ̃

from - tsó

front - ŋkume, ŋgɔnu

fruit - atikutsetse, kutsetse

fry - tɔ

fun - fefe, kɔɖiɖi

funny - ɖikókoe

full - yɔyɔ, blibo

future - ɣeyiɣi si gbɔna

G

game - fefe, kɔɖiɖi

gas station - ami dzraƒe

garden - abɔ̃

gate - agbo, agbonu

gather - ƒo ƒu

get - xɔ

ghost - ŋɔli, gbɔgbɔ

gift - nunana

girl - nyɔnuvi

give - ná, tsɔ ná

glad - dzidzɔ tɔ

glass (drinking) kɔpo

glasses (eye) - gankui

go - yi, dzo

god - Máwu

gold - Sika

good - nyo, nyui

government - dziɖuɖu

granddaughter - mamãyɔvi nyɔnu

grandfather - tɔgbuí

grandmother - mamã

grandson - tsgbuiyɔvi ŋutsu

grasp - lé, le ɖe asi

grass - gbé

gratitude - akpédada

great (big) - gã, lolò

green - dàma, mùmu

grind - tu, gbã

ground (n.) - anyigba

groundnut - azi

group - há

grow - tsi, lolo ɖe dzi

guard - kpɔ̃-dzi, dzɔ ŋu

guest - amedzro

guess - susu, bu

guide - kplɔ ame, kplɔla

gun - tú

H

habit - nɔnɔme, nusi mã ame
hair - ɖa, fu
haircut (to give, have) kpa ɖa
half - afã
hammer - zu
hand - asi
handsome - nyui, dzeɖeka
hang - ku nu, ku ŋuti
happen - dzɔ, va me
happy - dzidzɔ, dzɔgbenyuietɔ
hard - sesẽ
hat - kúkú
have - le asi, xɔ
head - ta
headache - taɖuame
health - lãmesesẽ
healthy - sesie
hear - se, ɖo to
heart - dzi
heat (v.) - de dzo nu, xɔ dzo
heavy - kpekpe, lolò
height - kɔ́kɔme
help - kpe ɖe ame ŋu
here - afii

high - kɔkɔ
hill - tó, toǵbe
highway - mɔ́
history - ŋutinya
hit - ƒo
hoe - agblenu, kodzui
hold - lé, lé ɖé
hole - do, ŋɔŋɔƒe
home - aƒeme, aƒė
homesick - aƒe le dzroyem
honest - anukwaretɔ, nyateƒetɔ
hope - kpɔ mɔ na, ɖo dzi ɖe -- ŋu
horse - sɔ́
hospital - kɔ̃dzi, dɔnɔkɔ̃dzi
hot - xɔdzo, dzodzo
hotel - amedzrodzeƒe
hour - gaƒoƒo, ɣeyiɣi
house - xɔ, aƒe
how - aleke, alesi
however - gake, togbɔ be
human (n.) - amegbetɔ
hundred - alafa
hungry - dɔwuitɔ
hunt (v.) - da ade
hunter (n.) - adela

hurry (v.) - ɖe ablà yɔ
hurt - wo nu vevi ame, ve
husband - srɔ̃ŋútsu

I

idea - susu, tamesusu
if - ne, nenye be
ill - ledɔ, dzedɔ
immediately - enumake
important - vévie
improve - ɖoɖo, dzra ɖo
in - me
include - tsɔ de me, le me
increase - agbɔsɔsɔ ɖe dzi, ɖe dzi
individual - ame ɖeka, nu ɖeka
innocent maɖifɔ́
insect - nu dzodzoe
insist - ku kútri, nɔ dzi, te gbe be
inspector - dzikpɔla, nunɔla
instead - le teƒé, ɖe teƒe
instructions - mifiafia, dɔdasi
instrument - dɔwɔnu
insult (n.) - dzudzu, vlɔdodo
interesting - vevie, vivi
into - ɖe me
invite - kpe ame, yɔ ame va
iron - ga, ga yibɔ
is - le, nye

J

jealous - ʋaŋu

job - fetudɔ, dɔ suɛ

join - wɔ ɖeka kple

joke - fefe, ahatsekaka

journey - mɔzɔzɔ, zɔ mɔ

joy - dzidzɔ

juice - kutsetse me tsi

jump - dzo kpo, ti kpo

justice - dzɔdzɔenyenye

K

keep - dzra ɖo, kpɔ̃

key - safui

kick - tu afɔ, afɔtuame

kill - wu

kilometer - agɓadroƒe

kind (n.) - tɔgbě ƒomevi

king - fia

kiss (n.) - nuɖuɖɔ, nugbugbɔ

kitchen - nuɖaƒe, nuɖaxɔ

knee - klo

knife - hɛ

know - nya nu, dze si

L

labor - dɔwɔwɔ, agbagbadzedze

lack (v.) - hiã

ladder - atrakpui

lady - aƒenɔ

lake - tɔ

land - anyigba

landlord - aƒetɔ

language - gbe, gbegbɔgblɔ

large - lolò

last - mamlɛtɔ, megbetɔ

late - tsi megbe

laugh - ko nu

laundry - nunyaƒe, awu ƒoɖiwo

law - sẽ, sedede

lay - tso da ɖi, ɖo anyi.

lead (v.) - kplɔ

leader - ŋgɔnɔla, kplɔla

learn - srɔ̃ nu

least - suɛtɔ, ʋee

leave - dzo, gble ɖi

left - miã, miasi

leg - ata

length - didime

less - suɛ wu, θee wu

lesson - nufiafia, nusɔsrɔ̃

let - na mo, ɖe mɔ, na

letter - agbalɛ̃, leta

lie (down) - mlɔ, mlɔ anyi

lie - ka aθatso, da alakpa

life - agbe, agbenɔnɔ

lift - ho ɖe dzi, kɔ ɖe dzi

light (n.) - kekeli, keklɛ

light (adj.) - fo, foflo

like (v.) - lɔ̃

line - fli

lip - nuyi

listen - ɖo to, le to ɖe ŋu

little - suɛ, viaɖe

live - no agbe, nɔ

lonely - akogo, nɔ ɖeka

long - didì

look - kpɔ, nukpɔkpɔ

lose - bu

lost - bubu

love (v.) - lɔ, lɔlɔ̃

lover - lɔ̃la

low - makɔ

lower (v.) - ɖi ɖe anyi

luck (good) - dzɔgbenyuie, aklama

lucky - dzɔgbenyuie tɔ

M

machine - mɔ

make - wɔ

malaria - atiketsì

male - ŋutsu, atsu

man - ame, ŋutsu

manioc - agbeli

manner - nɔnɔme, nuwɔna

many - geɖe (wo)

map - anyigbatata

mark - dzesi, dzesinu

market - asi, asime

marry - ɖe srɔ̃

match - dzosinu, dzositi

matter (n.) - nya

may - te ŋu

maybe - ɖewohĩ

meal - nuɖuɖu

meaning - gɔmeɖeɖe

meat - lã

mechanic - gbede

medicine - atike, amatsi

meet - kpe, dó gò

meeting - takpekpe, ƒuƒoƒo

member - havi, hamevi

memory - ŋkuɖoɖo nu dzi

merchant - asitsala

method - nuwɔwɔ ƒe nɔnɔme

middle - titina, dome

milk - nyinɔtsi

million - akpé akpé

mind - tame

mine - tɔnye

minute - suɛ, ʋee

miracle - nukunu

mirror - ahũhɔ̃e

miss - da ƒu anyi

Miss - davi, dadavi

Mr. (Mister) - aƒetɔ

Mrs. Ms. (Mistress) - aƒenɔ

modern - egbégbè tɔ, yéye

moment - aɖabaƒoƒo ɖeka

money - ga, hotsui

month - ɣleti, dzinu

moon - ɣleti

more - geɖe wu

morning - ŋdi, ŋdime

mosquito - mũ

most - sɔgbɔ wu wɔ katã, ŋutɔ

mother - nɔ, dada

mountain - tó

mouth nu

move - ʋã, ʋuʋu

movie - sinema

much - geɖee, sɔgbɔ

music - saŋkuƒoƒo, hadzidzi

must - de be, ele vevie be

N

name - ŋkɔ

nation - dukɔ

nationality - dumevinyenye

natural - dzɔdzome tɔ

nature - dzɔdzɔme

near - gogo, té ɖé ŋu

nearly - kloe

necessary - vevie, hiã

neck - kɔ, θume

need - hiahiã, hiã

neighbor - aƒelika

neither - ɖeke o

nephew - nyriyɔvi, tɔgayɔvi

never - gbeɖe o, kpɔ o

new - yeye

news - nya yeye, nyadzɔdzɔ

newspaper - nyadzɔdzɔgbalẽ

next - esi gbɔna, ŋgɔgbetɔ, yometɔ

nice - nyui, vivi, nyo

niece - tɔgãyɔvinyɔnu, nyriyɔvinyɔnu

night - zã

no - ɖeke o

noise - zitɔtɔ, afa

none - ɖeke o

nonsense - bometsinu, yakanu

noon - ŋdɔ

north - anyiehe

nose - ŋɔti

not - me...o

note - dzesi, dzesinu

nothing - ɖeke o, naneke o

notice (n.) - gbeƒãɖeɖe, kaklã

notice (v.) - kpɔ, kpɔ dzesi

now - azɔ, fifila

number - xexleme

O

ocean - ƒu, atsiaƒu
of - tsó
offer - na nu ame nunana
office - dɔwɔƒe, dɔwɔxɔ
officer - dziɖuɖudɔwɔla
often - enuenu
oil - ami
old - xòxo, tsitsi
on - dzi, ŋu
once - zi ɖeka, gbe ɖeka
one - ɖeka, ɖe
only - ɖeka, ɖeɖe, kò
open (adj.) - vuvu
open (v.) - ʋu
opinion - susu, tamesusu
or - alo
order (n.) - ɖoɖo
other - búbù
ought - ele be
out (to go, be) - dò gó, tó
outside - gódò, le xexeme
over - dzi, vɔ

P

pack (v.) - bla nu, ɖɔ agbà
package - nubabla
page - agbalɛ̃ ƒe axà
pail - tɔkpo
pain - veve, fukpekpe
paint - si aŋɔ na, ta ame ƒe nɔnɔme
pair - eve, enu eve
panties - ego, avetɛ
pants - atawui
papaya - aɖiba
paper - agbalɛ̃, pépà
parent - dzila
part - akpa, gome
party - azã, ha
pass - va yi, to ŋu yi, na
past - nusi va yi, blema tɔ, xoxotɔ
patient - gbɔdziɖi, dɔnɔ
pay - xe fe, tu fe
peace - ŋutifafa
pedlar - asitsala
pen - nuŋlɔti
pencil - nuŋlɔti
period - ɣeyiɣi, ŋɔli
permit - ɖe mɔ, na mɔ

people - amewo, dukɔ

perhaps - ɖewohĩ

person - ame

pick - tia, gbe

pick up - fɔ, lɔ

picture - nɔnɔmetata

piece - kakɛ, akpa

pillow - suɖui

pineapple - atɔtɔ

pipe - atamaze

piss - aɖuɖɔ, ɖɔ aɖuɖɔ

place - nɔƒe, teƒe

plan - nutata, tameɖoɖo

plant (v.) - do, fa

plantain - abladzo

plate - gagba, agba

play - fe, ɖi kɔ

player - fefela, bɔlƒola

please - dze ame ŋu, lɔ̃

pleasure - dzidzɔ, agbeɖuɖu

plough - agbleŋlɔnu

pocket - kotoku

policeman - kpovitɔ, sedzikpɔla

poor - hiãtɔ, dahe

position - nɔnɔme

possible - ate ŋu ava me, woate ŋu awɔe

post office - posu

pot - ze

power - ŋusẽ

practice - ŋudɔwɔwɔ

praise (v.) - ka fu

pray - do gbe ɖa

prefer - lɔ̃ wu

pregnant - funɔ

prepare - dzra ɖo

present (adj.) - le teƒe, nɔ anyi

president - tatɔ, dukplɔla

pretty - nyui, dzani

prevent - xe mɔ na

price - asi (xɔxɔ)

priest - osɔfo, fada

probably - nyateƒeɖiɖi

problem - babia

profit - viɖe

progress - ŋgɔyiyi

project - tameɖoɖo

promise (n.) - ŋugbedodo, adzɔgbe

promise (v.) - do ŋugbe be

protect - kpɔ...ta, ʋli...ta

prove - fia kɔtee

proverb - lódodo, abebubu

public - gagla, le gaglaƒe

pull - he

punishment - tohehe

purpose - tameɖoɖo

push - tu, tu ɖe ŋgɔgbe

put - da, ɖo

put down - tsɔ nu da ɖe anyi

Q

quarter - enelia ɖeka

queen - fianyɔnu, fiasrɔ̃

question - biabia

quickly - kabakaba

quiet - ziɖoɖoe, fafe

quite - blibo, keŋkeŋ

R

rain (v.) - tsi dza, dzidzadza
raise (lift) - ho ɖé dzi, kɔ ɖe dzi
raise (animals) - nyi
raw - múmù
razor - gelũhɛ
reach - de, ɖo (afia ɖe)
read - xlẽ agbalẽ
ready - le klalo, sɔgbe
real - vavã
realize - kpɔ be wɔ nu blibo
reap - ŋe blì, ya mɔli
reason - gɔmesese, ta
receive - xɔ
recognize - dzi si
record (phonograph) - agbà
red - dzɛ̃, babiã
refuse (v.) - gbé
religion - kɔnu, mawusubɔsubɔ
remain - no anyi, nusi suso
remember - ɖo ŋku dzi
rent - ɣe
repair - dzra ɖo, ɖɔɖo
reply - ɖo nya ŋu
report - ka nya ta, gblɔ nu ŋutinya
request - kukuɖeɖe
require - bia, di, hiã
resemble - ɖi
respect (v.) - bu (ame)
respect (n.) - amebubu
rest - gboɖeme, dzudzɔ
resume - ga yi...dzi
return (v.) - trɔ va, gbugbɔ va
rice - mɔli
rich - kesinɔtɔ
right (correct) - dzɔdzɔe
right (direction) - ɖusime
ring - asigɛ
ripe - ɖiɖi
river - tɔsisi
road - mɔtata
rock (n.) - kpe
room - noƒe, xɔ
root - ati ƒe ke, ke
rope - ka
rotten - vovo, gbegbẽ
round - nogoo
rub - tutu nu ŋu
rubber - aŋe
rug - kúntrú

ruin (v.) - gblẽ

rule (n.) - se, ɖoɖo, ɖu dzi

run - ƒu du, si du

rush - si du sesie, ɖe abla, yɔ

S

sack - kotoku

sad - nublanui

safe - dedie

salary - fetu

salt - edze

same - ma, ma ke, wɔ ɖeka

sand - ke

sandal - afɔkpa

sat - nɔ

sauce - detsi

saw - laxálàxà, dze ati

say - gblɔ

scar - akaba

school - suku

scratch - ku ŋuti

scream - ɣli, do ɣli

sea - ƒu, atsiaƒu

season - azã, ŋɔli

seat - anyinoƒe, nɔƒe

second - evelia, yómetɔ

secret - nuɣaɣla

see - kpɔ

seem - wɔ abe, ɖè ēné

sell - dzra nu

send - dɔ, ɖó

sentence - nya gbɔgblɔ, nyafɔkpa

separate (v.) - klà

serve - subɔ

several - vovo, ɖewó

sew - tɔ

sex - atsu kple asi

shameful - ŋukpeto

shape - nɔnɔme

share (n.) - gɔme, akpa

share (v.) - ma

sharp - ɖaɖe

shave - lũ ge, ƒlɔ nu ŋu

ship - ʋú, meli

shirt - dziwui

shoe - afɔkpa

shop - fiase, nudzraƒe

shore - gota, ƒuta

short - kpui

shoulder - abɔtã

shovel - sɔfi

show (v.) - fia, ɖe nu fia

shower - tsiléƒe

shrimp - bɔlu

shut - tu

sick - lé dɔ

side - axá, akpa, gome

sign - dzesi

silver - klosalo

simple - bɔbɔe

since - tso, esime

sing - dzi ha

single - ɖeka

sister - nɔvi nyɔnu

sit - nɔ, nɔ anyi

size - nɔnɔme, lolome

skin - agbalɛ̃, ŋuti

sky - dziƒo, dzime

sleep - dɔ alɔ̃

slip - ɖiɖi, nini

slow - blewu, bɔkoo

slowly - blewu, bɔkoo, ɖɔɖɔɖɔ

sly - ayedzela

small - suɛ

smell (v.) - ʋɛ̃, se ʋeʋɛ

smile - ko nu

smoke (n.) - adzudzo

smoke (v.) - yɔ

soap - adzalẽ, aɖi

sock - afɔwui

soft - bɔbɔe, fafɛ
soil - anyigba, anyi
soldier - asrafo
some - ɖe, ɖewo
something - nané, haɖé
sometimes - gbaɖewogbe, ɣeaɖewoɣi
son - vi, viŋutsuvi
song - hadzidzi
soon - kaba, medidi o
sorry - evem vie, meɖe kuku, baba ɖe
sort (n.) - ƒomevi, nɔnɔme
soul - luʋɔ
sound - sesié, blibo
south - dziehe
space - nɔƒe, teƒe
speak - ƒo nu, gblɔ nya
special - tɔxɛ
spend - gblɛ̃ ga
spirit - gbɔgbɔ, ŋoli
spoon - gatsi
sports - kamelelewo
spouse - srɔ̃
sprain (v.) ɖɔli (afɔ)
spring (v.) - dzo kpó
stairs - atrakpui

stamp - to, tu
stand - tsitre, tɔɖe
star - ɣletivi
start - dze...gɔme, de asi...gome
state (n.) - nɔnɔme
station - nɔƒe, δuto, tɔtɔƒe
stay - nɔ, nɔ anyi
steal - fi
step - ɖe afɔ, afɔɖeɖe
stick - ati, atizɔti
stomachache - dɔmeɖuame
stone - kpe
stop (v.) - tɔ ɖe, tsitre
store (v.) - dzra ɖo
storm - ahom, yaa sesẽ
story - ŋutinya, gli
straight - dzɔdzoe, tututu
strange - manyàmànyà
stream - tɔsisi
street - mɔ
strength - ŋusẽ, sesɛ̃
strong - sesẽ, seŋu
study - srɔ̃ nu
student - nusrɔ̃la
subject - nyati

success - dzidzedze, dziɣiyi
such - eya ƒomevi, eya tɔgbe
suddenly - zi ɖeka
suffer - kpe fu, fukpekpe
sugar - sukli
suit (v.) - dze ame nu
suitcase - agbà
sun - ɣe
sure (to be) - ka ɖe dzi
surprise (v.) - do ŋɔdzi, wɔ nuku
sweat - afifia
sweep - kplɔ nu
sweet - vivi
swim - ƒu tsi

T

table - kplɔ̃
taboo - ekɔ̃
tail - asiké
tailor - nutɔla
take - tsɔ̃
talk - nuƒoƒo
tall - kɔkɔ
taste - ɖɔ̃ nù kpɔ
teach - fia nu ame
tea - ti
team - kameteha
tear - aɖatsi
tell - gblo, xlẽ
test (n.) - dodokpɔ
than - wú
thank - da akpé
thank you - meda akpe nawo
then - émègbé, ekema, tete
there - afima
therefore - le esiala la, numatạe
thin - lée, ɖiku
thing - nu
think - bu, bu táme
third - etɔ̃lia

thirsty - tsikɔ le ewum
though - togbɔ be
thought - susu, tamesúsu
thousand - akpe ɖeka
through - to me, to dzi
throw - da
thus - ale
tickle - ŋiniŋini
tie - bla, sa kɔ
time - ɣeyiɣi, ŋɔli
tip (bribe) - ka asi nu ŋu bɔbɔe
tire - ɖeɖi te
tool - dɔwɔnu
tooth - aɖu
toothache - aɖuɖuame
tobacco - atama
today - egbe
toe - afobide
toilet - afɔdzideƒe
tomorrow - etsɔ si gbɔna
too - hã, ā́kpā́
top - tame
touch - ka asi ŋu
toward - tame
towel - papahũ
town - du, gbɔdo
toy - fefenu
train (n.) - keteke, pipă
train (v.) - ɦe
travel (n.) mɔ́zɔzɔ
travel (v.) - zɔ mɔ yi mɔ dzi
tree - ati
trip (v.) - kli, kli me
trouble (v.) - ɖe fu na ame
truck - ʋu, lɔri
true - vavã, nyateƒe, anukware
trust - ŋuɖoɖo
truth - nyateƒe, anukware
try - te nu kpɔ, do nu kpɔ̃
turn - trɔ̃, ɖo ta
typist - mɔƒola

U

uncle - nyrui, tɔga, tɔdia

under - te, gɔme

underpants - ego, avente

understand - se gɔme, dze si

unity - ɖetawɔwɔ

until - vaseɖe, keke...ke

university - sukukɔkɔ

up - dzi

upon - dzi

urgent - vevie

use (n.) - ŋudɔwɔwɔ

used to - ma ame

V

vaccinate - si abɔta

vaccination - abɔta sisi

valley - balime

value - asi

vegetarian - lãmaɖula

very - vavã, sɔgbo ŋutɔ

village - kɔƒe, du

visit - yi ɖakpɔ ame ɖa, yi ame gbɔ

voice - gbe, gbeɖiɖi

volunteer - lɔlɔ̃nu tɔ

W

wait - lala, kpɔ mɔ na
wake up - nyɔ
walk - zɔ, ɖi tsa
wall - gli
wallet - akpo, kotoku
wander - tsa
want (n.) - hiahiã, didi, dzodzro
war - awa
warm - xɔdzo
warn - kla ame, xlɔ̃ nu ame
wash - nya nu, klɔ
watch - kpɔ, kpɔ dzi
watch (wrist) - gaƒoɖokui, watsi
water - tsi
way - mɔ, mɔnu
wear - dó (awu)
weather - xexeme
week - kwasiɖa
weight - dadame, kpekpeme
welcome - do dzaa
well (adv.) - nyuie
well (n.) - vudo
west - γetoɖoƒe
wet - eƒo tsi, tsi le eŋu
whether - ne, be
wide - keke, lolo
wife - srɔ̃nyɔnu
while - le γemaγi la me
whistle - yɔ aku, ku kpẽ
white - fufu, γi
whole - blibo, katã
wind - yaa
window - fesre
winter - vuvɔŋɔli
wipe - tutu nu ŋuti
wish (v.) - di, dzro
with - kple
within - le eme, me
without - manɔme
woman - nyɔnu
wonder (n.) - nukunu
wonderful - enyo ŋutɔ, edze kafukafu
wood - ati
word - nya
work (n.) - dɔwɔwɔ, dɔ
work (v.) - wɔ dɔ
workshop - dɔwɔƒe
world - xexeme
worse - vɔ̃ɖi wu, esi gblẽ wu

worst - vɔ̃ɖitɔ, vɔ̃ɖi wu

worth - xɔasi, dzedze

write - ŋlɔ nu, ŋlɔ agbalẽ

wrong - madzɔmadzɔ, masɔmasɔ

Y

yam - te

year - ƒe

yellow - aŋutiɖiɖi

yes - ɛ̃

yesterday - etsɔ si va yi

yet - haɖe o

young - matsimatsi

youth (sing.) - ɖevime, ɖeka kpui

youth (pl.) - sɔhe

Z

zebu - kponyi

zone - nutome

High-Frequency Words

I - nye, me

you (sing.) - wò

he - é, eya

she - é, eya (nyɔnu)

it - é

we - mí

you (plural) - mì

they - wó, wóawo

my - nye, tɔnye

your - wò, èƒe

his (adj.) - é, éƒe

her - éƒe, é (nyɔnu tɔ)

our - míaƒe, mía

your - mìaƒe, mìa

their - wóƒe, wó

mine - tɔnye

yours - tɔwò

his (pron.) - étɔ̄

hers - étɔ

ours - mía tɔ

yours (pl.) - mìa tɔ

theirs - wó tɔ

myself - nye ŋutɔ, ɖókuinye

yourself - wò ŋutɔ, ɖókuíwo

himself - éya ŋutɔ, eɖókui (ŋutsu tɔ)

herself - eya ŋutɔ, eɖókui (nyɔnu tɔ)

ourselves - miawo ŋutɔ, mía ɖókui (wo)

yourselves - mìawo ŋutɔ, mìa ɖokui (wo)

themselves - wó ɖokui (wo)

me - nye, -m

you - è, wò

him - é

her - é

us - mí , miawo

you - mì, mìawo

them - wó

this - sia, esia, ȩya

that - ma, kema, ȩya

these - esiawó, siawo

those - kémawo, mawo

there - afima

here - afii, afì

who - ameka, amesi

whom - ameka, amesi

what - núkà, nusi

when - ɣekaɣi, ɣesiaɣi

where - afika, afisi

why - nuka ŋuti, nukàta

which - si

whose - ameka ƒe, amesi ɟe

how - aleke, alesi

Monday - Dzóɖa

Tuesday - Bláɖa

Wednesday - Kúɖa

Thursday - Yáwoɖa

Friday - Fiɖa

Saturday - Memleɖa

Sunday - Kwasiɖa

January - Dzove

February - Dzodze

March - Tedoxe

April - Afofie

May - Dame

June - Masa

July - Siamlom

August - Dasiamime

September - Anyonyo

October - Kele

November - Ademekpoxe

December - Dzome

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